

FILM SCORE MONTHLY

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Another month, another issue! As the holiday movie and soundtrack season springs into high gear, this issue spotlights much of the new material now available, with reviews of older soundtracks postponed until the February issue, see announcement below for information on what will hopefully be the best issue of *Film Score Monthly* yet. Also present this issue is the first Questions column, answering questions asked by readers, and some of the initial responses to Douglass Fake's "Mail Bag" letter in last month's issue, to which response has been heavy and favorable. Enjoy, and have a happy holiday season. And now, recited by rote: If you have any questions about this publication or the organization which publishes it, *The Soundtrack Club*, feel free to write, and if you don't have a copy of the club handbook, which is sent to all new and renewing subscribers, please write in. It's a free, seven page list of soundtrack and club data. Following is the latest film music info, most of which will get incorporated into the handbook:

Italian soundtrack-related publications: The following publications come highly recommended for those interested in Italian film music: *MSV* is the journal of *The Ennio Morricone Society*, published five times a year, and dedicated entirely to the music of Morricone. Subscriptions are 30 Dutch guilders/year in Europe, 35 Dutch guilders elsewhere, send an international bank or money order to Nieulandhof 113, 1106 RM Amsterdam, HOLLAND. • *Westerns... All'Italiana* is a quarterly fanzine dedicated to spaghetti westerns, featuring soundtrack reviews and articles. Subscriptions are \$10/year, checks and money orders payable to Tom Betts. Address is PO Box 25042, Anaheim CA 92825. • *Spaghetti Cinema* is also dedicated to the Italian cinema action genres (particular the western and historical epic). Five issue subscriptions of the 50 page fanzine are available for \$20/year US, \$30/year overseas. Write to William Connolly, 6635 DeLongpre #4, Hollywood CA 90028.

Goodies in stock: *Footlight Records* (a record store in lower Manhattan, call 212-533-1572 or write 113 E 12th St, New York, NY 10003) has in stock more Japanese CDs (*Under Fire*, *Godzilla*, etc.), *Wuthering Heights* (UK, Sakamoto), *Europa*, *Europa/Olivier*, *Olivier* (Preisner), and the new Milan Europe CD of *Brazil*. • *Soundtrack Album Retailers* (PO Box 487, New Holland PA 17557-0487, 717-656-0121) is expecting the new CAM CDs at the end of the month.

Herrmann articles: Currently on file to anyone who wants copies are two Herrmann articles, sent in by readers: the first, from *Variety*, is a review of the recent *Music from the Movies: Bernard Herrmann* documentary, and the second, from the *New York Post*, is about a recent Herrmann exhibit in The American Museum of the Moving Image in

Queens, New York. For copies of these articles, please write, and include return postage if possible—FSM makes available to readers copies of articles like these when available.

Mainstream update: Last month's issue of FSM reported that the Mainstream CDs (*To Kill a Mockingbird*, *Stagecoach*, etc.) have been deleted; this may not be necessarily so. The Mainstream catalog has reportedly been sold to Sony (which would logically result in the deletion of Mainstream CDs, or at least some sort of cutting/reissuing), but all the Mainstream CDs are at present still readily available from the distributor, Koch International. Koch also carries releases from Intrada, Silva America, Bay Cities, Fifth Continent (Preamble, Southern Cross, Label X), and Chandos, plus many more classical and jazz labels—the direct mail order line is 1-800-688-3482.

Max Steiner Societies: For those interested in the music of the composer often regarded as film music's founding practitioner, here are some addresses of interest: *The Max Steiner Society*, PO Box 45713, Los Angeles CA 90045 (attn: Al Bender), and *The Steiner Library*, PO Box 1392, Northbrook IL 60065-1392 (attn: James Reising). Though they may not always be particularly active, a number of film music societies like these do exist around the world, and *Film Score Monthly* reports on them when possible.

Radio Roundup: Though soundtrack radio shows may seem few and far between, there seem to be more than one might guess—a complete list of known shows to date can be found in *The Soundtrack Club Handbook*. • Another soundtrack show has popped up in the Bay Area of California: *Classical Tracks* airs on KKHI 95.7 FM (a classical station) from 3 to 6 PM weekdays. While the announcer may be of yet unacquainted with the music he plays, 15 hours of movie music per week should be welcome to Bay Area fans. • Jack Goggins' *Film Classics* is a long running film music radio program airing on WQRS FM 105.1 on Wednesdays from 9 to 10 PM, in the area of Taylor, Michigan. • Another soundtrack show airs in Michigan on WSGR 91.3 FM from Port Huron. It is eight hours long, airing Sundays from 10AM to 6PM.

Baseline: This is the computer on-line service commonly used in Hollywood—through it, a massive amount of information can be gathered on films, TV shows, directors, writers, stars, and crew, which, presumably, includes composers. Composer information is often given regarding upcoming films, as well. This service is costly (membership is \$197/year plus on line charges) but extensive. For more information, call the closest bureau: New York 212-254-8235, Beverly Hills 310-659-3830 (US toll free number is 1-800-858-3669), Toronto 416-923-9255, Paris 1-40-28-35-74, Tokyo 03-431-5661.

COMING UP IN FILM SCORE MONTHLY: COLOSSAL FEBRUARY ISSUE

Currently planned for future issues of *Film Score Monthly* is an 8 page newsletter for January, and then a gargantuan-sized issue for February, larger than the previous record-setting 24 page September '92 issue.

This issue will contain a wealth of film music information—collector interest articles, interviews with film composers and other people involved with film music, spotlights on various records and scores, essays, and much more. Everything worth printing will be printed.

If you would be interested in contributing to this issue, in any manner whatsoever, write in a.s.a.p. to the address below, or phone or fax 413-542-3161. The tentative deadline is January 15th—don't wait until then. (From December 23rd to January 4th, contact FSM at RFD 488, Vineyard Haven MA 02568.) Advertising is also wanted for this February issue; potential advertisers, please write in.

Thanks in advance to everyone who will help make this issue a reality.

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INCOMING

ALL THE LATEST IN SOUNDTRACK NEWS

Most record labels' holiday releases are out by now, with Intrada in particular having six new releases out to give holiday cheers to collectors, *Silverado* and *Planet of the Apes* among them. Look for all new releases at record stores near you; should that fail, a number of reliable mail order outlets exist to order those hard-to-get items, such as Intrada, Footlight Records, STAR, and Screen Archives. Addresses for Footlight and STAR can be found on page one; address for Screen Archives is PO Box 34792, Washington DC 20043.

Star Trek update: Jerry Goldsmith, for whatever reason (probably a scheduling conflict), will not be writing the theme to the new *Deep Space Nine* series, regular series composer Dennis McCarthy will. McCarthy will be going "all out" on the score for the pilot episode of DS9, a departure from his *Next Generation* scores. (Goldsmith, meanwhile, will be scoring *Swing Kids*, *Matinee*, and *The Vanishing*.) The pilot episode of *Deep Space Nine*'s competition series from Warner Bros., *Babylon 5*, will be scored by Stewart Copeland.

The track entitled "Moviola" on John Barry's new compilation, *Moviola*, out from Epic, is reported to be from the composer's rejected score to *The Prince of Tides*. A documentary video is due out on the composer next year, presumably from Epic/Sony. Barry's upcoming films include *Chaplin* and *Indecent Proposal*. (The film *Chaplin*, incidentally, features a scene with a young David Raksin at a scoring session for *Modern Times*.)

Homonym alert: DANNY ELFMAN will be scoring *Sommersby*, not *Summer's Bee*, a remake of *The Return of Martin Guerre*. • HANS ZIMMER scores *Younger and Younger*, the new Percy Adlan film starring Kieffer Sutherland. • New age artist DAVID ARKENSTONE will be scoring *Robot Wars* for Full Moon Entertainment. • MARK MCKENZIE will score *Warlock 2*; McKenzie is a prominent orchestrator who has worked with Bruce Broughton, Cliff Eidelman, Marc Shaiman, and more, and previously scored *Son of Darkness: To Die For II* (CD available on the Prometheus label). • Recent scores to be recorded with the Munich Symphony Orchestra are *The Cement Garden* (by ED SHEARMAN) and *The Temp* (by FRÉDÉRIC TALGORN).

A new bootleg LP of *The Caine Mutiny* (the rarest soundtrack LP in existence) has been pressed, supposedly a limited edition of 200 copies.

RECORD LABEL ROUND-UP:

(Information subject to change without notice)

Bay Cities: Due in late January is a CD of *Chato's Land* (1972, 40 min) and *Mr. Horn* (1979 TV western, 20 minutes) by Jerry Fielding (on 1 CD). This will not be part of the Jerry Fielding Film Music series, but will be a 1000 copy limited edition.

Big Screen: Due on December 8th were *Forever Young* (Jerry Goldsmith) and *Used People* (Rachel Portman).

CAM: The third series of CAM CD reissues from Italy is due shortly. Four Morricone CDs are scheduled to be released, which are: *Comandanti per un Gangster* (CSE 052), *Galileo/I Cannibali* (CSE 055), *Le Mani Sporche/Mio Caro Assassino* (CSE 058), and *Una Vita Venduta* (CSE 060). (News from MSV, the Ennio Morricone Society.)

Denon: In the works is an Elmer Bernstein compilation, with selections from *Ten Commandments*, *Walk on the Wild Side*, *Heavy Metal*, *Ghostbusters*, *Hawaii*, *My Left Foot*, *Magnificent Seven*, and more.

Forlane: New from this label, one of the many distributed by Koch International (see page one), is a compilation CD, *The Film Music of Jean-Claude Petit*.

Fox Records: This newly reactivated label has issued song and score CDs of *Home Alone 2: Lost In New York*, and will be putting out CDs for *Hoffa* (David Newman) and *Toys* (Trevor Horn/Hans Zimmer).

GNP/Crescendo: Boxed sets of the three discs in the *Star Trek Classic & Next Generation* series are now in the works, which will have the three respective discs in each series in a new slipcase. Also in production is GNPD 8032, *The Outer Limits*, Dominic Frontiere's music to the classic TV show.

Intrada: Lined up for early 1993 are *The Resurrected* (Richard Band), *One Against the Wind* (Lee Holdridge, TV), *Separate But Equal* (Carl Davis), and *Sahara* (Ennio Morricone, remixed from the original tapes). Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: The next Koch CD of classical works by film composers will contain the following Miklós Rózsa concert works: *Theme, Variation, and Finale*, 1933, revised '66, Op. 13; *Overture to a Symphony Concert*, 1957, revised '63, Op. 26; and *Three Hungarian Sketches for Orchestra*, 1938, revised '58, Op. 14. The CD will be recorded in Nov., James Sedares conducting the New Zealand Symphony Orchestra.

Milan: Recording has just finished on a new Herrmann compilation (Elmer Bernstein conducting the Royal Philharmonic), which will include: *North By Northwest* Overture, *Psycho* Suite Selections (edited by Christopher Palmer), *Vertigo* Scene d'Amour, *Citizen Kane* Prelude and Finale, *Fahrenheit 451*: The Bookmen, and the first ever releases of *The Wrong Man* Main Title, *Taxi Driver*: A Night Piece for Saxophone and Orchestra, and *The Bride Wore Black* Suite (12 min. long). • *Brazil* (Michael Kamen) is out in Europe, and a US release should be forthcoming.

Play It Again: Due soon is *The Don Black Songbook*, a CD with 22 songs with lyrics by Black, 10 with music by John Barry. To reserve copies of *Play It Again* releases, write to Screenthemes, 22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, ENGLAND.

Prometheus: This Belgian label will be releasing a CD of *Death Before Dishonor* (Brian May), including three cuts not on the Varese LP, and a CD of Kenneth Wannberg's *The Philadelphia Experiment* coupled with his previously unreleased score for *Mother Lode*. (Wannberg is John Williams' music editor.)

Silva Screen: Due next from this label are CDs of *Game of Death/Night Games* (Barry, 1 CD), *I Love You Perfect* (Yanni), and *Never Say Never Again* (Legrand). Due next year is a CD reissue of *Supergirl* (Goldsmith, 1984), with lots more music than on the out-of-print Varese CD.

SLC: Future CDs from this Japanese label will include: CD issues of just about all Varese CDs of 1992, from *Medicine Man* to *Of Mice and Men*; 10 volumes of music by Japanese composer Masaru Satoh; a number of Goblin CDs, including *Contamination*, *Phenomena*, *Ano Non Amo*, and *Patrick*; CD reissues of the Mainstream CDs, i.e. *To Kill A Mockingbird*, *The Collector*, *A Patch of Blue*, *Stagecoach*, etc.—probably the same versions as the Mainstream CDs, see article, page 4.

Varese Sarabande: Due in early December were CDs of *Distinguished Gentlemen* (Randy Edelman) and *Indochine* (Patrick Doyle). Due in mid-January are *Young Indiana Jones*, Vol. 2 (with Rosenthal's *Vien-na 1908 & British East Africa 1908*, and McNeely's *German East Africa 1916/The Congo 1917 & London 1916*) and *Damage* (Z. Preisner).



—Chris Shaneyfelt

While conducting his original score to *Mr. Baseball*, eclectic composer Jerry Goldsmith keeps a close watch on the new section of his symphony orchestra.

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of November 29, 1992

<i>Aladdin</i>	Menken (music), Ashman/Rice (lyrics)	Disney	<i>The Last of the Mohicans</i>	T. Jones, R. Edelman	Morgan Creek
<i>Bad Lieutenant</i>	Joe Delia		<i>The Lover</i>	Garbriel Yared	Varese Sarabande
<i>The Bodyguard</i>	Alan Silvestri	Arista (1 cut score)	<i>Malcolm X</i>	Terence Blanchard	Columbia (score), Qwest (songs)
<i>Bram Stoker's Dracula</i>	Wojciech Kilar	Columbia	<i>Passenger 57</i>	Stanley Clarke	Slamm Dunk/Epic
<i>Distinguished Gentleman</i>	Randy Edelman	Varese Sarabande	<i>A River Runs Through It</i>	Mark Isham	Milan
<i>Glengarry Glenn Ross</i>	James Newton Howard	Elektra	<i>Traces of Red</i>	Graeme Revell	
<i>Home Alone 2</i>	John Williams	Fox (score, songs)	<i>Under Siege</i>	Gary Chang	
<i>Jennifer 8</i>	Christopher Young	RCA/Milan	<i>Waterland</i>	Carter Burwell	

WANTED

Kenny Basile (178-03 80th Dr, Jamaica Estates NY 11432) is looking for any books, backissues of fan appreciation magazines, audios and videos on film composer John Barry. Please write.

Mike Murray (8555 Lamp Post Circle, Manlius NY 13104) is looking for CDs of *Raintree County* (Green, Preamble 2-CD, 2-PRCD 1781) and *Once Upon a Time in America* (Morriconne, Mercury 822334-2).

Murray Schlanger (225 W 83rd St Apt 5-0, New York NY 10024) is looking for perfect condition CDs of *The Reivers* (Williams, Masters Film Music SRS 2009) and *Greystoke: Legend of Tarzan* (John Scott, Tarantula 8777). Send price required if you have either or both for sale.

FOR SALE/TRADE

Glenn D. Baker (6133 Queen Anne Ct, Norcross GA 30093) has for sale the following CDs (used but mint); all are \$9 which includes shipping: *Twin Peaks* (Badalamenti), *The Nun's Story* (Waxman), *Omen IV* (Sheffer), *Rage in Harlem* (Bernstein), *The Rocketeer* (Horner), *Star Trek: Astral Symphony, Showdown in Little Tokyo* (Frank), *White Sands* (O'Hearn), *Three Men and a Little Lady* (J.N. Howard), *Off Limits* (J.N. Howard), *Star Trek VI* (Eidelman), *Winter People* (Scott), *And You Thought Your Parents Were Weird* (Miller), *Rapid Fire* (Young), *Red King, White Knight* (Scott), *Little Man Tate* (Isham), *Max and Helen* (Young), *Shipwrecked* (Doyle), *All I Want for Christmas* (Broughton), *Rescuers Down Under* (Broughton), *Pastime* (Holdridge).

Louis A. DeBoer (23617 Wohlfiel, Taylor MI 48180) has available a lengthy (four page, 300+ items) list of soundtrack LPs for trade (for CDs, if possible) or sale. Write for a copy of the list.

Brendan Moore (32 McDivitt St, Manurewa, Auckland, NEW ZEALAND) has for sale the following LPs, prices in US dollars. Postage (extra) is: Airmail: (1 item) \$8.50, (2-3 items) \$14; Surface-Air-Lifted: (1 item) \$7, (2-3 items) \$11; Surface: (1 item) \$5, (2-3) \$7. Insurance (optional) is \$5/parcel. All are original pressings and stereo unless noted. NEW ZEALAND PRESSINGS: *The Avengers* (one track, Johnson) vg+/vg+ \$10; *Becket* (Rosenthal, music only) vg+/ex mono \$13; *Bugaloos* (TV, various) vg/ex \$17; *God's Little Acre* (Bernstein) poor condition, 1/2 record unplayable, mono \$5; *Grand Prix* (Jarre) nm/nm \$9; *Prize of Miss Jean Brodie* (McKuen) vg+/ex \$15; *Taras Bulba* (Waxman) mono nm/ex \$17; *The Saint b/w Danger Man* (Astley) 45rpm single mono VG- plain sleeve \$4; USA PRESSINGS: *Bible* (Mayuzumi) vg/vg+ \$8; *Chel* (Schiffrin) ex/vg+ \$15; *The Deep* (Barry, blue vinyl) ex/vg- \$10; *Lilies of the Field* (Goldsmith) 45rpm cover version of "Amen," mono vg/plain sleeve \$4; UK PRESSINGS: *The Robe* (Newman) mono vg/vg- water marks on back cover \$17; *The Trap* (Goodwin) mono vg-/vg \$18; CANADIAN PRESSING: *Run Wild, Run Free* (Whittaker) SGC/Atlantic vg/vg- \$8; AUSTRALIAN PRESSING: *Tunes of Glory* (Arnold) mono g/g cover damaged \$7.

Melissa Slouber (646 E Gorham St, Madison WI 53703 • 608-257-7275) has for the following CDs (brand new) available for \$10 ea plus postage: *Die Hard 2* (Kamen); *Batman* (Prince); Jan Hammer (*Miami Vice*); "The Early Years"; and Cybil Shepherd (from *Moonlighting*) sings "Somewhere Down the Road" and other songs (light rock).

BOTH WANTED AND FOR SALE / OTHER

Brent Armstrong (23722 Rotunda Rd, Valencia CA 91355) is looking for the following CDs in mint condition: *The Reivers* (Masters Film Music), *King Kong Lives* (Japanese issue), *Dune, The Last Starfighter* (original issue only, not German reissue), *Das Boot* (German issue), *Gone With the Wind* (CBS extended version). CDs available for sale or trade (price to be negotiated with the purchaser) are: *Krull* (extended version), *High Road to China, Dragonslayer, Enemy Mine, Jerry Fielding Film Music Vol. 1, 2, 3, Joe Harnell Film Music* (2 CDs), *Akira Ifukube Film Music Vol. 1* (2 CDs—*Godzilla, Rodan, Mysterians*—no dialogue), *Le Magnifique* (Bolling, Cam), *Blow Up* (Herbie Hancock), *A Little Romance* (Delerue), *Double Impact* (Kempel), *Mystery Movie Music* (Silva), *Evil Tracks, The Big Country* (Moross, Screen Archives deluxe boxed set—substantial return wanted for this one), *Name of the Rose* (Homer, German issue).

Kerry Byrnes (2161 Greenskeeper Ct, Reston VA 22091) would like to trade CDs, LPs, & 45s for these Goldsmith CDs: *Twilight's Last Gleaming* (Goldsmith Society GS 666-01) and *Boys From Brazil* (Masters Film Music SRS 2001). Also looking for LPs of: *Alfred the Great* (MGM CS 8112), *Comanche* (Gilbert), promo *Greatest Story Ever Told* (UA UAX-5120), *Cleopatra, Vol. 2* (North, AA 102), *Walk In Spring Rain* (Bernstein) and many rare Morriconne Italian LPs and 45s. Has for trade: CDs of *Secret of Nymph, Raggedy Man*, and access to discontinued CDs. Also for trade: original Italian LPs—*Barabba* and *Falstaff*; mono *Trapeze, Farewell to Arms, El Dorado*, stereo *Hallelujah Trail, Trouble w/ Angels, Arabesque, Will Penny*, others; and Goldsmith 45s (*Stripper* and *Rio Conchos*). Will exchange soundtrack LP/45 trade and want list for yours.

Gary Howard (13122 Martha's Choice Circle, Bowie MD 20720) has for sale the following SEALED original release LPs. All stereo unless otherwise indicated: *The Reivers* (\$45, cover cut); *Damned* (\$20); *Damien: Omen II* (\$22); *Billion Dollar Brain* (\$18); *Anne of 1000 Days* (\$20); *Bunny Lake Is Missing* (\$40, mono); *I Love You, Alice B. Toklas* (\$22); *Warning Shot* (\$28); *Sebastian* (\$22); *Days of Heaven* (\$18); *Cromwell* (\$25); *Breakheart Pass* (\$25, G.S.F. 1006); *Fitzwilly* (\$25); *Sylvia* (\$15); *Hurry Sundown* (\$30, mono); *Red Sun* (\$22). Many other titles available, send wants or trade list. Looking for the following titles in mint condition: *Nine Hours to Rama; Francis of Assisi* (stereo); *Barbarian and the Geisha; Night of the Hunter; Tender Is the Night; Body Heat*.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Grading is always record/cover. ENTRIES ARE NOW RUN FOR ONLY ONE MONTH! To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service—please keep your entry under eighty trillion items! Please note that talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired. We reserve the right to use a typesize so small it hurts your eyes to read.

FILM MUSIC CONCERTS

California: Dec 18, 19—Pacific Symphony, Irvine; *It's a Wonderful Life* (Tiomkin), *The Holly and the Ivy* (Arnold), *Home Alone* (Williams). Dec 31—Hollywood Bowl Orchestra at Dorothy Chandler Pavilion; *Around the World in 80 Days* (Young), *The King and I* Main Title (Newman arrangement), *Murder on the Orient Express* Waltz (Bennett), *Gigi* Main Title, Fountain Scene & Waltz (Loewe), *The Snows of Kilimanjaro*: Memory Waltz (Hermann), *Ship of Fools* Candlelight & Silver Waltz (Gold). Jan 29, 30—Pacific Symphony, Irvine; *Friendly Persuasion* (Tiomkin), *Medicine Man* (Goldsmith). Feb 6—Pacific Symphony, Irvine; *The Raiders March* (Williams).

Florida: Dec 16—Boca Raton s.o.; *Miracle on 34th Street* (Mockridge), *It's a Wonderful Life* (Tiomkin).

Minnesota: Feb 20—Rochester s.o.; *Wizard of Oz Suite* (Stothart), *Unchained Melody* (North), *Star Trek TV Theme* (Courage), *Cocoon Theme* (Horner).

New York: Dec 14—Orchestra St. Luke's at the World Financial Center, NYC; *It's a Wonderful Life* (Tiomkin).

South Carolina: Feb 26, 27—Charleston s.o.; *King Kong* Overture (Steiner), *Godfather Suite* (Rota), *Dances With Wolves* (Barry), *Musical Portrait of David Lean* (Jarre), *Gone With the Wind* Dance Montage (Steiner).

Tennessee: Dec 19, 20—Knoxville s.o.; *The Holly and the Ivy* (Arnold), *Miracle on 34th Street* (Mockridge).

Texas: Feb 13, 19, 20, 26, 27—Ft. Worth s.o.; *Musical Portrait of David Lean* (Jarre).

Utah: Dec 20—Mormon Youth Orchestra, Salt Lake City; *Miracle on 34th Street* (Mockridge), *The Holly and the Ivy* (Arnold).

Washington: Dec 17—Bellevue s.o.; *The Holly and the Ivy*.

Wisconsin: GOLDSMITH CONCERT: Jan 22, 23, 24—Milwaukee s.o., Jerry Goldsmith, cond.: *Star Trek Suite*, Motion Picture Medley (*The Sand Pebbles, Chinatown, Patch of Blue, Poltergeist, Wind and the Lion*), *Sleeping With the Enemy Suite*, *The Strong Men (Rambo, Total Recall)*, *Basic Instinct, Medicine Man*, (Intermission) *The Boys From Brazil, Gremlins 2*, Theme from *Forever Young, Lionheart*: The Children's Crusade, TV Medley (*Man From UNCLE, Dr. Kildare, Room 222, Waltons, Barnaby Jones*), *The Russia House, The Generals* (MacArthur, Patton).

France: Dec 31—Strasbourg s.o.; *Lawrence of Arabia Suite* (Jarre).

New Zealand: Jan 30, Feb 2, 4, 10, 12, 19, 21, 23, 25—Auckland s.o.—Ron Goodwin will be touring the country, performing *Dances With Wolves* (Barry) and selections from his film music. Call Auckland s.o. box office for locations of Goodwin's concerts.

This is a list of concerts taking place with the listed film music pieces in their programs, listed by state in the US, and by country afterwards. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. Concerts subject to change without notice. New/updated listings have dates in bold italics. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.)

QUESTIONS

This column was announced last month to allow readers to ask any questions regarding film music they might have. Questions were indeed sent in, and a number of people were consulted for the various answers, which are not guaranteed to be 100% accurate. If anybody has any corrections or expansions to the below answers, please write in. And, as always, please send in your questions for next month's column!

From A. Derrett, Victoria, Australia:

Q: Who did compose the James Bond Theme—Monty Norman or John Barry?

A: John Barry definitely wrote the theme, and probably rewrote (uncredited) some sections of Monty Norman's score for *Dr. No*, though how much he did isn't entirely clear.

Q: Apparently Gene Roddenberry wrote lyrics to the Star Trek theme. Does anyone know them?

A: The lyrics are reportedly listed in some Trek books, such as *The Making of Star Trek*, and once came up in a DC comic book. They may have been recorded by William Shatner or Leonard Nimoy on one of their records, or as a single or something.

Q: Who was the composer that Jerry Goldsmith replaced on Chinatown (1974)?

A: Phillip Lambro.

From Michael Barry, Alexandria, VA:

Q: Regarding Dimitri Tiomkin's score for *The Thing From Another World* (1951), I know that there are a couple of examples of the re-recorded piece "The Thing... Suite" on RCA CDs, but was there ever on vinyl (or CD) a release of the original score.

A: No.

From William J. Smith, Orlando, FL:

Q: Whatever happened to the masters of the David Newman/Sundance classic film music series? There exists much more music than the weak initial offering of *It's a Wonderful Life*. At the time, NBC's *Today* showed Newman recording *The Searchers*, a beautiful and a much more commercially viable score. It's a shame Telarc seems to have forgotten these recordings.

A: No more recordings were made after *It's a Wonderful Life* (trick answer!)—the *Today* clip showed Newman conducting a concert rehearsal, not a recording. A change of management occurred at Sundance after *It's a Wonderful Life* (which didn't sell as well as it was expected to), and thus the project ended.

From Stephen Taylor, Mt. Prospect, IL:

Q: Is there an English translation to the "song" Ave Satani from *The Omen*?

A: The song is in Latin, so it could supposedly be translated; whether anyone has done so is not known. (The title means "Hail Satan.")

Q: Is the opening credit music from *Alien* a Goldsmith piece? I don't recall it from the *Alien* or *Freud* albums.

A: Yes, it's just an alternate version of the opening titles, written by Goldsmith. As many know, Goldsmith's score for *Alien* was mucked around with by the producers and music editor, with some cues from his earlier *Freud* score (1962) being used in lieu of the cues he wrote, some music being moved to different parts of the picture, and his end

credits music being replaced by Howard Hanson's *Symphony #2*. The CD (on Silva Screen) presents the music as written.

Q: Was there a common practice in the '70s of sometimes using a reduced orchestra for soundtrack LPs? On some albums it sounds as if the "original" soundtrack is smaller and quite different from the "actual" soundtrack in the film.

A: Yes. Cases in point are Ernest Gold's *It's a Mad, Mad, Mad, Mad World* (1963) and Billy Goldenberg's *Red Sky At Morning* (1971). When a score was re-recorded for an album (for whatever reason, usually to escape a high re-use fee to the players union), a smaller orchestra was often used to save money, though it should be pointed out a smaller orchestra could sound just fine, as the larger orchestra in the film had to compete with sound effects and dialogue. Sometimes, an album re-recording would use a larger orchestra, as with Williams' *The Fury* (1978), and sometimes, the cues would be altered or lengthened for the re-recording, as with Williams' *Jaws* (1975).

Q: Are any CDs of Max Steiner in the works at the moment? For such a key pioneer of film music there seems to be little on CD.

A: Yes, there are, though they are too far off in the future to be announced.

Q: The "Out of This World" Boston Pops album notes that Jerry Goldsmith has written concert music in addition to film music. What is this other music?

A: Goldsmith's two most notable concert works are *Music for Orchestra* (1971, for the St. Louis Symphony Orchestra), and *Christus Apollo* (1969, featuring chamber orchestra, choir and narration).

Q: John Williams wrote a fanfare for Michael Dukakis in 1988 and I think one of the Sherman Brothers wrote the Dewey victory song of 1948. Have any other film composers written "political" music?

A: Michael Kamen wrote music for the Labour party in England in last year's elections, and Henry Mancini reportedly wrote an election theme at some point; no other info available.

Q: Whatever happened to Richard O. Ragland, who did the Grizzly soundtrack in 1976 among other things?

A: Ragland is still around and writing. Recent (late-'80s) scores include *Prettykill*, *Assassination*, *Nightstick*, and *Messenger of Death*.

Q: Is there a list of "best-selling" soundtracks like a regular tracking chart or all-time sellers?

A: No, but it's well known that John Williams' *Star Wars* holds the record for an orchestral score, with some 4 million copies sold. Usually, when soundtracks sell well it is due to the film being intensely popular (i.e. *Dances With Wolves*), or, more likely, the presence of a hit song on the album, i.e. "Everything I Do I Do It For You" on *Robin Hood*, or "Unchained Melody" on *Ghost*. During its three issues, *Movie Music Magazine*, a publication of The Goldsmith Society in England, did run a "top 30 tracks" feature compiled from the sales of a few of the biggest soundtrack dealers in England, which could definitely be considered a sort of tracking chart.

Q: Does the Oscar music committee listen to all the yearly releases? A glance at the nominees and it looks like the more financially successful the film, the better the chance of a nomination.

A: The process for the Oscar nominations is as follows (sort of): the people in charge of the music branch look at about 15-25 prime candidates for nomination, from the hundreds of scores written every year. Members of the music branch of the Academy then look at these CDs (often "looking" in the literal sense), and decide on the five nominees. The entire Academy then votes on the winner. Naturally, this is tainted all the way by Academy prejudices (i.e. Danny Elfman sucks, let's find whatever John Williams, Maurice Jarre, and Dave Grusin did this year to nominate) and lobbying by the big record labels (i.e. Morgan Creek sends out 3,000 promos of *Robin Hood* to Academy members), and yes, the big films do tend to drag along the best score winners.

From R. Hubbard, San Francisco, CA:

Q: Is there any possibility that Alex North's music for 2001 still exists? I've heard about his score for years, supposedly one of the greatest unused scores of all time. He was to have used various portions of it for concert works, none of which (to my knowledge) have been recorded.

A: Yes, the score and tapes definitely exist, and one of the rumors going around now is that Jerry Goldsmith will record it with the Seattle Symphony for Varèse Sarabande; however, that's still off in the future and by no means confirmed, so don't call Varèse to ask.

From M. Schlanger, New York, NY:

Q: Has Elmer Bernstein been approached with offers for his wonderful Film Music Collection (which includes Young Bess, Wuthering Heights, The Miracle, Helen of Troy, etc.) for reissue on CD? Does he want big bucks?

A: Yes, he does, a quarter of a million dollars, reportedly, for rights to issue CDs of the 14 LPs in his Film Music Collection of the '70s, an article on which will be published in a future issue of FSM. Of the 14, *The Ghost of Mrs. Muir* and *Scorpio* are the only to make their way to disc—at present, there is no one willing to shell out \$250,000 for 12 CDs which wouldn't have a prayer of even coming close to breaking even.

From Chris Shaneyfelt, Grove, OK:

Q: Does anyone have a complete listing of the Williams/Boston Pops compilation CDs?

A: 17 known discs on the Phillips label are: *America*, *The Dream Goes On*, *By Request...*, *Hooray For Hollywood*, *I Love a Parade*, *Music of the Night*, *Out of This World*, *Pops à la Russe*, *Pops Britannia*, *Pops In Space*, *Pops In Love*, *Pops On the March*, *Pops On Stage*, *Swing Swing Swing!*, *That's Entertainment*, *The Planets*, *Very Best Of...*, and *We Wish You a Merry Christmas*. Reader Tom Weber sent in this list some months ago, noting: "Those who are familiar with the types of music the Pops plays should have an idea what is on these CDs. Film music and stage music can be found on many of the recordings. The titles alone should provide a clue in regard to the music on each. There are other CDs of John Williams with other orchestras,

and there are other Pops discs, but this is the most complete list I have at the moment."

Q: On the Burbs CD there is a cue entitled "Klopek House" written for the portion of the film in which Tom Hanks and Rick Ducommun approach the Klopek house. Goldsmith's original 38 second block of music (the cowboy theme with pistols in the background) is replaced in the film by a piece which sounds much like a spoof of Morricone's *Once Upon a Time in the West* written for large orchestra and chorus. Though I suspect Goldsmith wrote this 38 second replacement piece, can anyone confirm it?

A: The replacement piece in question was reportedly lifted right from a Morricone score, possibly *My Name Is Nobody*, which Universal licensed for use in the picture.

From Robert Nelson, Beaverton, OR:

Q: Victor/Victoria is one of my favorite soundtracks, yet it took a long time to find a near-mint copy of the album. What's the story behind its scarcity? I was told that shortly after it was released, the album was taken off store shelves and that this was somehow related to the sale of MGM's film library to Ted Turner. Do you know about how many copies of the album are out there?

A: Unfortunately, no, and initial investigations indicate that *Victor/Victoria* is just one of those LPs which didn't sell well when the film came out (in 1982), at which time copies were plentiful, and was quickly deleted. The film has had something of a second life on video, which may intensify the feeling that the LP (MGM MG-1-5407, Henry Mancini) is so hard to find.

From Louis A. DeBoer, Taylor, MI:

Q: Was there ever a soundtrack release for the film McCabe and Mrs. Miller (1971), starring Warren Beatty and Julie Christie?

A: No. However, the Leonard Cohan songs which make up the film's soundtrack can be found on other recordings.

A QUESTION THAT SOMEBODY WASN'T AFRAID TO ASK...

From Lou Ferrigno, Cuttyhunk, MA:

Q: What is the differentiation between a composer and orchestrator?

A: The short explanation: The composer is the person who, for all intents and purposes, watches the film and writes music for it; for many reasons, the composer often doesn't have the time (or in some cases the training) to write out specific parts for every section of the orchestra. In this case, the composer writes more of a "sketch" of the music, four or six (or whatever—it depends on the composer and circumstances) lines of music which is then given to the orchestrator, who fleshes out the music for all the parts of the orchestra. Kind of like the penciller and inker on a comic book—the penciller basically draws the comic, but the inker is vital to its refinement and completion. Naturally, there are different levels of participation in different composer-orchestrator collaborations—sometimes a composer will do all his or her own orchestrations, sometimes the orchestrator will be doing so much that he or she will effectively be "ghostwriting" parts of the score.

Holiday Collectibles

Holiday greetings to everyone in soundtrackland! If you are looking to decorate that soundtrack collection with holiday rarities, here are a few little known soundtracks worth seeking out, all with that Christmas feeling. One of the rarest albums that is often overlooked is Robert Russell Bennett's 1960 *Coming of Christ* TV soundtrack. This score is lavish with appropriate narration by Alexander Scourby, THE voice of documentaries at that time. Released on Decca records DL7-9092 (RRS=8), this LP is a challenge to find but don't forget to check the Christmas record stock in the used record stores as well as the soundtrack bins. Also released in mono, DL 9093, this record will run \$20-30 in mint condition.

One of my favorite motion picture scores is Leslie Bricusse's music to the 1970 musical remake of *A Christmas Carol*, entitled *Scrooge* and starring Albert Finney. The Overture alone is worth the nominal cost of this LP (RRS=4), Columbia S-30258. Lukewarm reviews at the time of the original release have largely been replaced with fondness for this interpretation which has become a holiday standard. If you try this score and see the movie, you won't be disappointed. Oh, Ghost of Christmases Yet to Come, please deliver a CD reissue.

Bernard Herrmann scored yet another TV version of *A Christmas Carol* in 1954, starring Frederic March and once available on Unicorn RHS 850 (RRS=7). Probably only interesting to Herrmann completists or fans of Dickens' story, this LP is seldom offered for sale and exists in small quantities only.

Two LPs were released in 1954 to coincide with Irving Berlin's *White Christmas*, an attempt to duplicate the success of Bing Crosby's earlier *Holiday Inn*. In plentiful supply at time of the original release, the Decca LP DL-8083 (RRS=6) has remained a holiday standard and is still sought after by collectors. Rosemary Clooney, one of the film's female leads, was under contract to Columbia records at the time and was replaced by Peggy Lee on the soundtrack LP. Columbia records capitalized on the film's success and pressed a 10 inch LP (Columbia CL 6338) of songs from the film performed by Rosemary Clooney (RRS=7). Both LPs complement each other nicely although some duplication of material exists.

Christmas Wish List

In order to give our friends in the record business a holiday chuckle and at risks of holiday groans from our readership, here's what's on my Christmas CD wish list: In regards to scores previously available on LP but still absent on CD, Santa please deliver Bernstein's *The Hallelujah Trail* (the tapes music be lost!) and *The Sons of Katie Elder* (help, Varèse, where was this in the Columbia reissues?); an expanded *Mutiny on the Bounty* (I'm sure it's coming soon, Sony); Moross' *Warlord*, Goldsmith's *Sand Pebbles* (everyone must be scrambling for this); Tiomkin's *Unforgiven* and North's *Wonderful Country* (more untapped United Artists scores); Mancini's *Victor/Victoria*; and the whole motherlode of Elmer Bernstein's Film Music Collection (the release of which would send most of us into a coma!).

The sugarplums dancing in my head this year for unreleased scores include Poledouris' *Lone-*

some Dove (a narrow miss and miscarriage of justice!); Broughton's landmark score to the TV miniseries *The Blue and the Grey*, which predated *Silverado*; Horner's replacement score for *Something Wicked This Way Comes* (this will never get past the Disney animation factory); Williams' *Midway* and Goldsmith's *Tora! Tora! Tora!* military scores of the mid-'70s; Bernstein's *Kings of the Sun* (say, what?); and (choke, one more time) Goldsmith's *Baby* (I know I'm whining now, but it IS Christmas).

A Gift to You

If it was possible to give a film score to each of our readers, it would surely be the CD reissues of both *Raintree County* (on Preamble/Label X 2CD set) and *To Kill a Mockingbird* (on Mainstream CD). These two scores by Johnny Green and Elmer Bernstein, respectively, are at the top of the list of the pre-eminent, archetypal American film scores. If you're looking to give yourself something special in the soundtrack arena this Christmas, I encourage you (especially our younger readers) to purchase one or both. These scores will undoubtedly unlock a new realm of Golden Age magic upon which the contemporary film composers built their own reputations. Merry Christmas, everyone, and here's hoping Santa drops some Varèse Sarabande liner notes in your Christmas stocking.

Bob Smith can be reached at 2552 Twin Oaks Ct Apt 26, Decatur IL 62526; he has some 90 LPs for sale, send SASE for list. • A few corrections of typos in last month's column: MGM S1E4 is correct label # for *Mutiny on the Bounty*, conducted by Robert Armbruster.

BOOK REVIEWS by ROBERT HUBBARD**DOUBLE LIFE**

Miklós Rózsa

ISBN 0-922066-17-5

Wynwood Press, 1982/89

A HEART AT FIRE'S CENTER

Steven C. Smith

ISBN 0-520-07123-9

Univ. of California Press, 1991

For most people, even to the general enthusiast, film composers usually remain faceless entities, as do many who work behind-the-scenes in Hollywood. Their work is heard on a wide scale, but little to nothing is known about the persons responsible for the melodies. The information that is available is usually scarce to the general public and only comes after some major digging. To personally attest to this, it was years after collecting Goldsmith that I actually got some solid information about him and located a photo of him.

Fortunately, that situation is changing. More and more attention is being paid to the people behind the music, which can only lead to a reappraisal of some artists and provide inspiration to the next generation of upcoming composers. The focus of these recent books are the composers who worked in the studio system of the old Hollywood.

Miklós Rózsa emerged as one of the most acclaimed composers during this period, creating the scores for such films as *Ben-Hur*, *Spellbound*, and *Double Indemnity*, among many others. He is also known for his concert works which have been performed and conducted by artists Jascha Heifetz, Pinchas Zuckerman, Leonard Bernstein, and Andre Previn, to name only a few. *Double Life*, the title of one of the films for which he won an Oscar, is a short phrase that metaphorically describes his musical career. It is also the title of his autobiography; originally written and published in 1982 in England, it was reissued in 1989 in the US with an addendum chapter of his life and projects in the '80s.

Double Life is a remembrance and reminiscence of Rózsa's life, from his childhood in Hungary, his education and emigration to Paris, then London where by chance, he started his career in films. Rózsa shares with the reader, in a friendly and informal tone, stories of his parents and life in Hungary at that time, his encounter with Hitler during the occupation of France, and behind-the-scenes tales of the making of *Ben-Hur*, *King of Kings*, *Thief of Baghdad* and other films he was involved with. The book is rife with anecdotes of this nature, vastly above the type of fluff and gossip that is usually passed off as autobiography.

A Heart at Fire's Center is a comprehensive and long overdue biography of Bernard Herrmann, one of the most gifted and notorious composers of screen history. Herrmann produced some of the most memorable music in his associations with Orson Welles, Charles Schneer-Ray Harryhausen, and Alfred Hitchcock; he was equally known for his temper and irascibility, stories of which have become legendary. Through interviews with Herrmann's friends, family and associates, plus an exhaustive amount of painstaking research, Steven C. Smith does an excellent job of profiling the talented and turbulent individual behind the legend.

Smith details Herrmann's professional career thoroughly, starting with his education and his work with CBS Radio and Welles' Mercury Theatre, which led to his being hired to score *Citizen Kane*. Smith provides a short analysis of all of the scores and some of the more notable radio and television work. Herrmann's concert works aren't given short shrift either. Information about his opera *Wuthering Heights*, the cantata *Moby Dick* and other works is plentiful (and timely, since those works are now being reissued on CD.)

In dealing with Herrmann's personal life, Smith is equally adept in his research. Behind the outbursts and the temper, plenty of which is documented here (his run-in with Jerry Goldsmith early in the latter's career, explosive encounters with the LSO, and his break-ups with wives Lucille Fletcher then Lucy Anderson), there was a gentleness and sensitivity that, if not manifested in his daily life regularly, was certainly present in his music. The more poignant parts of the book (which just won the ASCAP Deems Taylor Writing Award, presented to Herrmann's daughter Dorothy in New York on Dec 8) come from Herrmann's correspondence with Fletcher, then Anderson as the marriages deteriorate.

Both books show the seriousness and love that both composers put into their work—above all else, it is the music that mattered, whether it was for concert stage or film. Both books are highly recommended and worth the cover price, \$16.95 and \$29.95, respectively. (The Herrmann book can be ordered from the publisher, call 1-800-UC-BOOKS.)

Though literature on movie music may seem sparse, a number of books on the subject do exist. A list of some of them can be found in *The Soundtrack Club Handbook*, write to the address on page one if you don't have a free copy. Many of these books can be ordered from the Samuel French Theater and Film Bookshop, 7623 Sunset Blvd, Hollywood CA 90046, phone: 213-876-0570.

In the process of collecting my thoughts on silent films scores, I've often wondered just what it is I find so fascinating about them. I tend to think that a lot of it has to do with their unique style; an equal combination of the lush visual imagery that the best of the silents possessed, combined with the overwhelming emotional power that music can bring to those images. Or at least good music. I've also wondered why some of the more famous names in film music haven't taken a crack at scoring silent films. One would think any serious composer would welcome the opportunity as much as the challenge. After all, music would be required to back up a film anywhere from one hour to four in length, with no breaks or pauses, and no dialogue or sound effects to get in the way of the composer's work. And the music, good or bad, would stand on its own merits; there's no way for a composer to fake his way through with second-rate work, as such tricks would immediately be apparent. As the great director King Vidor once said: "Music was so important in a silent film... It was known that the right music would increase interest in the picture a hundred fold. And bad music could reduce it by half." He knew what he was talking about, and in seeking out silents on video for this article, I've certainly seen both sides of the coin.

Previously [FSM #25], I bemoaned the fact that a good film like *The Kiss* (1929) could be all but destroyed by its obtrusive and overbearing score. Well, compare that mess to the score that now appears, thankfully, on the video release of another Garbo film, *A Woman of Affairs* (1928). This story of a reckless '20s socialite may be out-and-out soap opera, but it's just the type of film that incisive scoring can do wonders for. This score runs the gambit from rollicking jazz to tuneless chords; it even borrows from the classics as composers of the silent era so often did (in this case, Liszt Sonata 123). And the results are inspired. At every turn the music captures the essence of the film and its drama; moreover, it makes one care about the action on the screen. Combined with a classic performance from Garbo, not to mention Clarence Brown's elegant direction, it makes for a film experience that is simply overwhelming. It was written by Carl Davis.

Davis got his start in the realm of silent film scoring when, after years of working in British television (on such highly acclaimed series as *The World at War*), he was engaged by film historians Kevin Brownlow and David Gill to score their monumental retrospective of the silent film era entitled *Hollywood*. It must have been a daunting task: twelve hour long episodes covering film from its infancy through the coming of sound, with clips encompassing as many varying moods as one is likely to imagine. And yet, in spite of the obstacles, Davis was able to tackle the audacious task, all the while laying the groundwork for his even more impressive full scores. Listening to the music in *Hollywood*, one senses that Davis was constantly experimenting, gradually learning and perfecting the various techniques that he has since employed to such great effect. Not all the music in *Hollywood* works; occasionally there are pieces that don't fit the mood of a scene or embellish it as they should. But it's to Davis' great credit that he was daring enough to try these different approaches. And the quality of much of the music shows in the fact that so many of the themes that he

wrote for the series turn up elsewhere. A Garbo theme Davis wrote for the series theme itself is the major leitmotif in his witty score for *Show People* (1928), starring the still underrated Marion Davies). But not one uninspired idea from the series crossed over into any of his scores. It was no small achievement; regardless of the film, he brings a quality to his work that simply cannot be ignored.

Perhaps the most impressive aspect of his score for 1926's *Ben Hur: A Tale of the Christ* is that nowhere does one find any traces of Miklós Rózsa's monumental effort for the 1959 remake (unless one counts using marches for the Romans). Davis' score bears comparison with that famous work, epic in conception and thoroughly marvelous. But it is also totally different in tone and character, playing up more of the religious aspects of the story that even Rózsa did. Particularly memorable are the uses of the organ and the gentle cradle song used during the Nativity sequences; the thundering brass and percussion that bring forth variations on the "Ben Hur Theme" during the chariot race (which was unscored in the 1959 film); and perhaps best of all, the exotic orchestral fantasia used in the sequences involving the sexy temptress Iras. All these can be heard on a splendid Silva Screen CD (FILMCD 043), which happily allows listeners uninterested in silent film to still revel in over 70 minutes of wonderful orchestral music. One might carp that the CD performance, with the Royal Liverpool Philharmonic Orchestra, is pale in relation to the overwhelming emotional performance by the London Philharmonic preserved in the film tracks, but it is still a worthy recording of a great score. It may fall short of the sublime grandeur of Rózsa's version (still considered by many to be the greatest film score), but it's still head and shoulders above many other better known works.

If unfair comparisons taint one's full appreciation of Davis' *Ben Hur* score, no such impediment exists in the score written for Erich Von Stroheim's masterpiece: *Greed* (1924). For this grimly realistic story of three World War I era Californians whose lives are destroyed by their lust for wealth, Davis wrote harsh and intensely dissonant music that rates comparison with the best of Herrmann. The main theme is a simple seven note leitmotif that works with the same type of intensity as the classic *Vertigo* theme; it is used not only to convey the obsessions of the main characters, but also their tragedy. I can think of few more perfect examples of audio/visual effective scoring than the final sequence of this film. The main character, McTeague, has fled to the barren landscape of Death Valley after killing his wife and stealing her lottery winnings. Against the main theme, Davis creates a simple yet stunning background of lightly played percussion and cymbals; one can almost feel the heat. When McTeague is finally confronted by his once friend and now foe Marcus, McTeague kills him, only to find himself handcuffed to the dead body. A sharp chord conveys the shock of McTeague's discovery. As he realizes that all is hopeless, the main theme is played by solo violin, to be picked up softly by the flute as McTeague releases from its cage the pet bird that he has carried with him since the beginning of the film. It is the only creature he has ever treated with kindness. After it flies away, McTeague observes his surroundings: dead man, dead mule, empty water

jug, bag of gold... and with each successive shot, Davis brings forth mournful chords that build one on top of another until they reach their climax, leaving a broken man alone in a wasteland with nothing to look forward to but death. Even without music the end of this film is extraordinary; with the extra punch that Davis' music gives to it, it becomes truly unforgettable.

Once he hit his stride, Davis produced a string of scores, not one of which has been less than inspired. He wrote charming Steven Fosterish tunes for Buster Keaton's *Our Hospitality* (1923) and a haunting harmonica theme for Keaton's *The General* (1927). For these films, Davis evoked their epic sweep without sacrificing their more subtle aspects. His score for D.W. Griffith's *Intolerance* (1916) was painted in much broader and schizophrenic strokes, but always brought out the best in Griffith's extravagant cross-cutting between stories and time. On the other hand, for Griffith's *Broken Blossoms* the main themes are gentle melodies with a Chinese flavor. *The Crowd* (1928) may be the closest Davis has yet come to writing the standard misconceptions of what a silent film score was (romantic solo strings playing "Hearts and Flowers"), but it suits the story of a young married couple's daily struggles. And for King Vidor's *The Big Parade* (1925), he wrote a rousing march, often used in grim counterpoint to the true-to-life experiences of a young American soldier.

But it is *The Wind* (1928) that may well be Davis' masterpiece to date. For this stunning film, starring Lillian Gish and directed by Victor Seastrom, the main theme is high strings and driving percussion, which perfectly recreates the sounds our eyes seem to hear as Gish battles the barren elements of the dustbowl town where she finds herself. Davis also wrote a gentle romantic theme for solo piano, the loveliness of which plays in direct contrast to the loveless existence that the heroine finds herself in. And the finale of the film has several Davis themes used concurrently in a climax that positively drips with savage fury. It's impossible to put its effect into words. It has to be seen; the bigger the screen and the better the sound system, and you just might feel like you're fighting back that wind along with Gish.

Sadly, Davis' score for *Napoleon* (1927) has yet to be heard on this side of the Atlantic, having been bumped in favor of Carmine Coppola's thoroughly mundane effort. (Why? I think it had something to do with the fact that son Francis Ford Coppola was the one who released *Napoleon* in the US. I've heard of family loyalty, but this is carrying it too far.) But at least portions of Davis' score can be heard on a wonderful CD entitled *The Silents* (Virgin Classics CD VC 7 90785-2), which preserves many prime bits from several of the scores that I've mentioned here. A complete recording of Davis' score for *Intolerance* is available on the Prometheus label (PCD 105), and for those who want to search, Davis' work for the *Hollywood* series can be found on a now out-of-print Stet album (STET LP DS 15006). I heartily recommend them all.

In the final part of this article, I shall examine some of the other scores of composers who have attempted, with varying degrees of success, to score the silent film.

To Be Continued...

SOUNDTRACK LP AUCTION

Beginning this issue, **Andy Jaysnovitch** (6 Dana Estates Dr., Parlin NJ 08859) will be auctioning off a collection of 2000 soundtrack and cast albums. The winning price will represent a 10% increase over the next highest bid. For example, if you bid \$50 for a particular item, and the next highest bid is \$20, you'll get the record for \$22. Postage is extra. The condition on all records on this list is excellent (most are like new) and your satisfaction is guaranteed. Call (908) 525-2438 from 10PM to 1AM (EST) if you'd like further information. No calls from 12/28 through 1/2. The auction closes one month after this issue is received. 100 more titles will be auctioned next month. **Do NOT send bids to Film Score Monthly for this auction!**

Morricone albums:

Mein Name Ist Nobody
La Fille
Una Vita Venduta
Le Trio Infernal
Spiel mir das Lied Vom Tod
A Fistful of Dollars/For A Few Dollars More
Holocaust 2000
Il Sorriso Del Grande Tentatore
Il Viziato
Le Serpent
Peur Sur La Ville
Rene La Canne
Dedicato al Mare Egeo

Imputazione Di omicidio Per Uno Studente
Barbe Bleue
Homer's Nest
The Hills Run Red
One Two Two
La Gabbia
Orca
Contro l'ase
Il Deserto Dei Tartari
L'ereduta Ferramonti
L'immortalita
Noi Lazzaroni
Citta Violenta
L'Attentat
Un Esercito Di 5 Uomini

Max Steiner albums:

The Magic of Max Steiner
Beyond the Forest
Pursued/The Searchers
The Little Minister
Since You Went Away
The Warner Years

Other private pressings:

Robin and Marian (Barry)
The Nightcomers (Fielding)
3-10 To Yuma (Duning)
Toys In the Attic (Duning)
The Seven Percent Solution (Addison)
The Barbarian and the Geisha (Friedhofer)
Coogan's Bluff/General With Cockeyed ID/Big Country
The Cassandra Crossing (Goldsmith)
Blood on the Sun (Rozsa)

The Miracle/Tocatto For Toy Trains (Bernstein)
The Midas Run (Bernstein)
From the Terrace/Liberation of L.B. Jones (Bernstein)

Other foreign pressings:

Zulu (Barry)
Les Petroleuses (Lai)
Paul Etirginie (Delerue)
Bilitis (Lai)
Sartana Non Perdona (De Masi)
John il Bastardo (Fidenco)
Tentacles (Cipriani)
Nero Veneziano (Donaggio)
La Macchina Della Violenza (De Masi)
Vado... L'Ammazzo E Torno (De Masi)
Jesus of Nazareth (Jarre)
I dolci vizi... della casta Susanna (Ferrio)
Zorro (De Angelis)
Fatti De Gente Perbene (Nicolai)
il Casanova Di Federico Fellini (Rota)
il Killer (Ferrio)
Quando Les Mujeres Se Lijaman Senoras (Gaslini)
Leidenschaftliche Blumchen (Lai)
Great Expectations (Jarre)
la vie devant soi (Sardegna)
The Message (Jarre)
The Legend of Frenchie King (Lai)
Comme un Boomerang (Delerue)
Angelique (Magne)
Section Speciale (Demarsan)
La Fete Sauvage (Vangelis)
La Planete Sauvage (Goraguer)

les adventures de Pinocchio (Carpi)
Les Plus Belles Musiques de Films de Georges Delerue Vol. 1
Les Plus Belles Musiques de Films de Georges Delerue Vol. 2
Les Grands Themes du Cinema Fantastique et de Science Fiction
Lamesse Doree (Gazzelloni)
Profondo Rosso/Goblin (Gaslini)
La Gatta in Calore (plenzio)
Gli Angeli Del 2.000 (Molino)
Per Grazia Ricevuta (De Angelis)
Perversion Story (Ferrio)
Tender Poulet (Delerue)
Kidnapped (Cosma)
L'Histoire d'Adelle H. (Jaubert)
Strogoff (Usueli)
Calmos (Delerue)
Anna Karenina (Picconi)
Madame Bovary (Grano)
El Ciculo Rojo (Demarsan)
Ultime Grida Dalla Savana (Savina)
Le retour du grand blond (Cosma)
histoire d'o (Bachelet)
Pain et Chocolat (Patacchi)
la piu bella serata della mia vita (Trovaoli)
La Voglio Morto (Fidenco)
Listen Kurosawa (Hayasaka)
L'apocalypse des animaux (Vangelis)
Yuppie Du (Celentano)
Zig Zag (Schafer)
L'urlo Per Giganti (Trovaoli)
Mannaja (De Angelis)



Reader submissions: The SCORE section of *Film Score Monthly* relies on readers for material. If you are interested in contributing, simply write up your reviews and mail them to Andy Dursin (address below). Any soundtrack is eligible for review, though reviews of new releases and obscure material are encouraged. Follow the length & format of the below reviews, and include the following: record label & #, 3-digit recording code for a CD (AAD, ADD, DDD), anything specific about the release (special liner notes, extra tracks, etc.), # of tracks and running time, and a grade from 1 to 5 (A 1 is the worst score of all time, 5 is the best. The average grade should be a 3. Please try to keep your grades in the 2-4 range).

Send Reviews & Responses to: ANDY DURSIN • PO BOX 846 • GREENVILLE RI 02828 • USA

The Christmas movie season is here, and so are numerous eagerly awaited scores. Included on the following pages are reviews of the newest (and final) collaboration between Alan Menken and the late Howard Ashman, in addition to other new releases by big-name composers.

-Andy Dursin



THE 1992 SCORE OF THE YEAR AWARDS

It's that time again, where readers send in their picks and pans of the year. Categories this time around include the following:

Best Score: Send in your top five picks of 1992, numbered 1-5.

Scores That Will Get the Oscar: These are often not the best scores. Send in the five scores you think will be nominated, and denote which one you *think* will win.

Readers are also invited to send in picks for the following categories. If you choose to send in more than one 'nomination' for a category, please denote which one is your top pick:

Best Composer

Best Record Label

Best Reissue

Best Unreleased Score

Best New Recording of Film Music

And, though it could ruffle some feathers, also send in picks, if you so choose, for worst score or worst of any of the above categories. Please don't ramble on about something you hated just because, but tell us why a particular score didn't work, or why a particular CD was a disappointment, for example.

Also feel free to tell us anything you thought was noteworthy about '92—good composers coming up, trends you noticed in film scores and composers, great scores that came from unusual sources, etc.

These responses will be printed in the February issue of *Film Score Monthly*, to allow everyone to check out all the good material still due to come out in these last weeks of 1992. Please send your responses to **Andy Dursin at PO Box 846, Greenville RI 02828 by January 15th**. (Don't wait until then!) Also see page one for more info on the upcoming February issue.

NEW RELEASES

Bram Stoker's Dracula • WOJCIECH KILAR. Columbia CD, Cassette (CK 53165). 16 tracks - 55:10 • Francis Ford Coppola has utilized a wide variety of music in his films, from "conventional" scores (Rota's *Godfather*, Barry's *Peggy Sue Got Married*) to abstract sound effects and songs (*Apocalypse Now*). Coppola's brilliant new *Dracula* contains a powerful, richly symphonic score by Polish composer Wojciech Kilar that's nothing short of hypnotic. With full orchestra, chanting choruses and over-the-top themes for Dracula, you might expect from the opening that this is a homage to James Bernard's scores for the Hammer *Dracula* films. However, Kilar balances this with a soothing, romantic love theme that's more along the lines of John Williams' masterful score for John Badham's 1979 *Dracula*. Kilar uses the various thematic textures to his advantage, including some sound FX in as well. The music benefits from repeated listenings, and a viewing of the film is essential to fully enjoying the score, which is conducting by Anton Coppola. Also on the CD is an original Annie Lennox song, "Love Theme For a Vampire," which isn't in the movie and appears to be a last minute addition to the album (it's listed only on the CD and in the fold-out booklet). Although the song is out of place, it doesn't detract from Kilar's winning score, easily one of 1992's best. **4** -Andy Dursin

Kings Go Forth/Some Came Running (1958/59) • ELMER BERNSTEIN. Cloud Nine CD (CNS 5004). 29 tracks - 77:07 • To a generation of listeners (myself included), Elmer Bernstein was the king of the comedy score, his classic rhythms being staples of films like *Animal House*, *Airplane!*, *Stripes*, *Ghostbusters*, etc. It was a surprise to see him score a dramatic film like *My Left Foot*, but that was only a return to his dramatic roots. Along with composers like North and Rosenman, Bernstein turned Hollywood upside down with a daring new approach to film scoring in the '50s, and this new CD from Silva Screen subsidiary Cloud Nine presents two such scores from the late '50s, for two Frank Sinatra films. Sinatra fans may be disappointed that this CD is completely instrumental, but Bernstein's scores are solid efforts, available for the first time on CD, and featuring the symphonic jazz style which at one time typecast Bernstein as strictly a jazz composer. Those expecting the easily graspable Bernstein music of the comedy years may find these scores not as instantly appealing, but they're solid efforts, and the jazz is great. Cloud Nine's packaging is top notch, with pictures and dense notes filling the eight page booklet. **4** -Lukas Kendall

Enchanted April: The Film Music of Richard Rodney Bennett. Bay Cities CD (BCD 3035). 3 tracks - 50:31 • Richard Rodney Bennett's film work has declined significantly since peaking in the late '60s/early '70s, with Bennett devoting more time to the concert hall, but this CD should put in the spotlight to current listeners some of his best work. It includes: a 22 minute suite from *Enchanted April* (1991), for the British TV movie which has done well as an 'art film' in the US—the score is pretty and sensitive; an eleven minute cue from *Murder on the Orient Express* (1974) titled "The Orient Express," with a great waltz; and the 17 minute "Elegy for Lady Caroline Lamb" from *Lady Caroline Lamb* (1972), which is a gorgeous concert suite of music from the film. The three selections are strong as a whole, standing up well without the visuals, perhaps a result of Bennett's concert hall-influenced style. His music is distinctly melodic (perhaps a bit too sweet for some tastes), with a crisp and clear sound to the orchestrations, which comes off wonderfully in the small ensemble score for *Enchanted April*. Bay Cities' packaging is nice, with notes by Nick Redman. Overall, this is another solid CD that's not for everyone, but a welcome release of music by a grossly unrepresented composer. **4** -Lukas Kendall

Unforgiven • LENNIE NIEHAUS. Varese Sarabande CD, Cassette (VSD/C-5380). 24 tracks - 35:24 • The western genre has given us countless gems in the past, and *Unforgiven* (released late last summer) is another winner, though in unexpected ways. After first viewing the film, I thought the score was good, if not insignificant due to an apparently small role in the movie itself. But after having seen the film a second time and hearing the CD, I've found that Niehaus' score, quiet and unobtrusive as it is, is actually one of the key factors in the success of Clint Eastwood's brilliant, surprising box-office hit. The main thrust of Niehaus' score is Eastwood's own composition, "Claudia's Theme," which turns up eight times in different variations throughout the score. Played principally by solo guitar (and at times accompanied by full orchestra), the theme is haunting and touching, reflecting the melancholy tone of the film. Its final arrangement, heard over the End Credits, is particularly moving, somewhat reminiscent of Stanley Myers' "Cavatina" from *The Deer Hunter*. Niehaus' action music, mixing synthesizer with orchestra, isn't nearly as successful, but it's just a minor blemish on the album (and non-existent in the film). Overall, a sleeper hit from Niehaus, who doesn't receive nearly as much attention as he should from film buffs or, especially, record labels. **3 1/2** -Andy Dursin

New from Milan (America):

A River Runs Through It • MARK ISHAM. Milan CD, Cassette (35631-2). 31 tracks - 58:30 • It's been quite a year for Mark Isham, having composed scores for four major studio releases and one cable movie. You couldn't ask for a more diverse amount of projects, and Isham's scores have varied wildly both in terms of tone and quality. This score, for the Robert Redford film about fly fishing in Montana, was a replacement score for a rejected effort by Elmer Bernstein, and it's the most "conventional" score Isham's written this year, reflecting the tone of the movie—quiet, poetic, melancholy and uneventful—built around solo violin and a fairly small orchestra. It's a terrific score to relax to without having to skip a track here or there—it's all composed in the same "nice" mood. However, that doesn't necessarily make it extraordinarily complex. There isn't much here except for the same atmosphere that flows through the score, split into brief cues (so short that they also prevent major thematic development). Isham has composed the most "Hollywoodesque" score of his recent work here, but there should have been a little more gusto along the way. **3** -Andy Dursin

Consenting Adults • MICHAEL SMALL. Milan CD, Cassette (35630-2). 15 tracks - 35:48 • Alan J. Pakula's most recent film sounds promising (yuppies involved in adultery and murder, a la *Fatal Attraction* and *Unlawful Entry*) and has an attractive cast (Kevin Kline, Mary Elizabeth Mastrantonio), but it's been a critical and commercial flop. Director Pakula has been accused of trying to pack too much into this thriller, and Small's score sounds like it, too, is trying too hard. With a bland opening ("The Peaceful Land"), Small's score gets off on the wrong foot and never quite recovers. Pleasant orchestrations dominate much of the score, but thematically Small's themes never quite go anywhere; ditto for the "dark" sections, with one intriguingly named track, "Dark Waltz," a perfect example of a missed opportunity. Alas, there are lots of those on this score—along with two jazz tracks to pad the running time. If you think Varese skimps on packaging, at the very least they provide stills from the movies in their booklets—Milan provides a cover shot and *nothing* else except the recording credits. This certainly makes for an unattractive package, and when the music isn't all that good, the entire release seems all the more pointless. **2 1/2** -A. Dursin

Jennifer 8 • CHRISTOPHER YOUNG. RCA/Milan CD, Cassette (07863-66120-2). 16 tracks - 42:42 • This is a well-crafted entry into the world of suspense/thriller scores, performed by live orchestra with some synths. Young was director Bruce Robinson's first choice to score the film, but the studio insisted on Maurice Jarre instead; when the film didn't turn out that well, Robinson got his wish and called in Young to rescore it. Who knows what Jarre delivered, but Young's main title is a gorgeous piece, both atmospheric and thematic, with a sensitive piano theme intermixed with live and synthesized instruments. It's not the pronounced orchestral style Goldsmith used on *Basic Instinct*; it's more like everything Homer's score for *Unlawful Entry* could have been, still powerfully atmospheric but thematic as well. The score is performed by The Skywalker Symphony, and the use of an orchestra (rather than just synths) makes it that much more appealing. A piano motif runs throughout the score, quite effective in the film, though it seems Young could have come up with more interesting expansions on it had he more time and/or freedom. Overall, a solid work. **3 1/2** -Lukas Kendall

VIDEOTAPE/LASERDISC SPOTLIGHT

Lean By Jarre: Maurice Jarre's Musical Tribute to David Lean • Milan videotape (VHS 7313835629-3) and laserdisc, 57:40; Milan CD, Cassette (7313835629-2), 6 tracks - 48:37 • Milan takes the initiative in this new VHS & laserdisc release of Maurice Jarre in concert at London's Barbican Centre, conducting suites to four David Lean films, *Ryan's Daughter* (1970), *A Passage To India* (1984), *Dr. Zhivago* (1965), and *Lawrence of Arabia* (1962). Also included is "Remembrance," a 4 min. arrangement of themes in tribute to Lean, and "Offering," a 3 min. piece Jarre wrote for the late Lean's wedding. The video intercuts letterboxed clips from Lean's films (and some documentary footage of Lean at work) during the performances, a nice touch. Included on the video but not the CD is another selection from *India*, a 6 min. cue which Jarre conducts to picture, complete with streamers and punches. Additional material besides just the concert might have made this a more compelling purchase, but it's still nice to have. As far as the CD goes, it's hardly the first time this music has been compiled, but these suites are grand, orchestral works, some of the finest film music ever. While the CD comes recommended mostly as an introduction to Jarre's best stuff to those who don't know his work, the video and laserdisc should be welcome to those who know and like his work quite well, and hopefully Milan will issue more videos like this in the future. **4** -Lukas Kendall

New song-oriented soundtracks:

Aladdin • ALAN MENKEN (MUSIC), HOWARD ASHMAN & TIM RICE (LYRICS). Disney CD, Cassette (60846-2). 21 tracks - 50:06 • It's easy to criticize this for not being on the same level as previous Ashman-Menken collaborations, but what type of criticism is that? *The Little Mermaid* was sensational, and *Beauty and the Beast* was even better, both wonderful Disney animated features with better-than-Broadway songs. *Aladdin* may not be quite in the same league, but the movie itself has more of a comic tone (a la the Warner Bros. and Tex Avery cartoons of the '40s) than its predecessors. The original songs, with music by Menken and lyrics by the late Ashman and frequent Andrew Lloyd Webber collaborator Tim Rice, are mostly jokey—a big band sound dominates "Friend Like Me" and "Prince Ali," with Robin Williams' hilarious Genie providing the witty lyrics. "One Jump Ahead," with lyrics by Rice, has a bouncy spirit on the surface, with a serious undercurrent that becomes apparent in a reprise. The big love ballad, "A Whole New World," is pleasant if not instantly forgettable, also appearing (like *Beauty's* title track) in a soft-rock duet with Peabo Bryson and Regina Belle. 28 minutes of solid original score from Menken is also on this well packaged Disney CD, which has full lyrics provided this time in the booklet. Not a classic, but still excellent, showing that Menken and his collaborators remain on a level all their own. 4 —Andy Dursin

Home Alone 2: Lost in New York (songs) • VARIOUS. Fox Records/Arista CD, Cassette (11000-2). 12 tracks - 37:41 • It's hard to say how distressed I was when I came upon this CD thinking it was the only one to be made available of *Home Alone 2*—this is really a various artist Christmas song album. Williams' score for the sequel is lengthy, although most of it (like the sequel itself) is more or less a rehash of the wonderful original, and fortunately, Fox Records has also put out a full score album. This CD contains two Williams songs, "Merry Christmas, Merry Christmas" and "Christmas Star," which are original Christmas carols with lyrics by Leslie Bricusse, who penned "Somewhere In My Memory" with Williams for the original film. Both songs are lovely, and represent the bulk of the new musical material in the film itself. The other offerings on the album include an original Alan Menken song, "My Christmas Tree" (lyrics by Jack Feldman), and random songs from various performers (none of which, spare Bette Midler's massacre of "Somewhere In My Memory" and TLC's rap-ish rendition of "Sleigh Ride," are all that bad). This is a nice Christmas album to have around at this time of year, easy to take considering that a whole CD has been set aside for Williams' score. 3 —Andy Dursin

The Muppet Christmas Carol • PAUL WILLIAMS (SONGS), MILES GOODMAN (SCORE). Jim Henson Records/BMG CD, Cassette (30017-2). 18 tracks - 41:42 • It's been 8 years since the last Muppet movie and this Christmas, despite the loss of creator Jim Henson, they're back in a new movie featuring delightful music by Paul Williams, whose score for the first Muppet Movie featured the now-classic "Rainbow Connection." Williams has composed nine original songs—some are likable though instantly forgettable, others ("It Feels Like Christmas," "One More Sleep 'Til Christmas," "Thankful Heart") are pleasant and memorable. "When Love Is Gone," the love ballad, is really quite nice and, like the title track from *Beauty and the Beast*, is also performed in a more "commercial" version by country singer Martina McBride. All the songs are arranged by Miles Goodman (who has three very brief cuts of original score) and Oscar Castro-Neves, using full orchestra and several back-up singers to add more depth to the vocals. It's great to see the Muppets back, carrying on the Jim Henson legacy, and *The Muppet Christmas Carol*, which contains a large sing-along booklet, is an early Christmas present that adults and kids will both enjoy. 4 —A. Dursin

New Conan soundtracks:

Following are reviews to the two new CD issues of Conan the Barbarian, out from Milan (Europe) in September, and from Varèse Sarabande just last month. The Milan disc includes prologue music (with narration) which cannot be found on the Varèse disc, but the Varèse disc comes more strongly recommended as it includes 20 minutes of previously unreleased music which cannot be found on the Milan disc, or on the old MCA LP and tape. Also just out from Varèse is the sequel score, Conan the Destroyer, though without extra music. These scores were among the most requested material only available on LP that collectors wanted on CD, and at long last, they're out. Basil rules!

Conan the Barbarian • BASIL POLEDOURIS. Milan CD (11126-2, France), AAD. 12 tracks - 49:06 • This score easily exceeds anything the film has to offer, and with the release of the CD I can throw out my old VCR-recorded tape. I may be confusing this with the sequel score because I seem to remember the opening music being much stronger and harsh, with material not present in "The Anvil of Crom"—the music here just lingers in purgatory, uncertain to where it's going, finally dying out. (It still has moderate strength to it and is far from weak.) "Riddle of Steel/Riders of Doom" is my favorite track, beginning enchantingly and peacefully and then gradually erupting into an anxious, somewhat satanic type of sound that rips out your soul, dragging you into the flames of hell. I'll just say the remaining tracks are superb and you should definitely buy this CD. 4 1/2 —Tom Wallace

Varèse Sarabande CD (VSD-5390). 19 tracks - 67:55 • Basil Poledouris has done many great things since this 1982 score, but this is arguably his magnum opus. Right from the opening titles (obviously used as the temp track for the opening of *Total Recall*), Poledouris unleashes a fantastic storm of orchestral energy, rich and thematic throughout every track, with a medieval, prehistoric slant. The film was nearly wall-to-wall score, and considering the large, thematic style Poledouris used, there are still worthy cues not on this expanded CD, probably because good enough masters couldn't be found—the re-use fee doesn't apply as the score was recorded in Rome. Still, collectors should thank Varèse for adding nearly 20 minutes of great stuff onto their release, as the search for the tapes couldn't have been easy. For those who like only the most epic, thematic, orchestral scores, this superior Varèse edition (complete with new liner notes) is for you—it's a great disc to one of the best scores of the '80s. Non-stop thematic power from start to finish, even the love theme is notably strong, and unless you simply do not care for Poledouris' work or large, epic scores, this CD begs to be played on 'auto repeat.' 5 —Lukas Kendall

Conan the Destroyer • BASIL POLEDOURIS. Varèse Sarabande CD (VSD-5392). 13 tracks - 33:12 • This 1984 sequel to *Conan the Barbarian* shed the mystique of the first film in favor of a more traditional action approach; the score is much the same way, still with its appeal and some great moments but with nowhere near the power and energy of the original. Basically, the first score was like opera Conan, and this is like TV Conan—some of the motifs from the first film return, but in limited ways, amidst new material. The orchestration overall has a weaker sound than that of the first film, but again, that's making a comparison to one of the genre's greatest scores. Poledouris, who like other composers has expressed his dislike for doing similar films without enough rest in between, seems to have been confounded as to how to score this film without repeating his first effort or straying too far from it. In any case, this is good to have on CD, and fans of the films will probably be eager to pick it up. Varèse's packaging is typically slim but sharp, featuring new notes by Kevin Mulhall. 3 —Lukas Kendall

NEW RELEASES - TELEVISION

The below reviews are all of music to television:

Lincoln • ALAN MENKEN. Angel Records CD, Cassette (CDQ 7 54751 2), DDD. 34 tracks - 45:50 • So, you've been listening to your new *Aladdin* CD, and although there is a good half hour of Alan Menken's score on it, you want more. Well, here is a pleasant solution. *Lincoln* is the soundtrack to a soon-to-be-aired, four hour documentary on Honest Abe for which Menken has written an absolutely beautiful score. It is a combination of a few original themes and well-adapted, classic Civil War music, broken into many short tracks, often with crossfades. Particularly notable is track 3, "Lincoln the Unknown," a melodic waltz reminiscent of the song "Edelweiss" from *The Sound of Music*. Also included on the CD are a few Lincoln speeches (performed by actor Jason Robards) as they are heard in the documentary with underscoring. The orchestrations (by Michael Starobin & Douglas Besterman) are flawless as usual. My one complaint is that there is one recurring theme present on the CD which appears a little too often, but otherwise, this is quite an accomplishment for Menken, who has a great desire to become more involved with film scoring, not just songwriting. 4 —Alan Zachary

The Young Indiana Jones Chronicles: Vol. 1 • LAURENCE ROSENTHAL & JOEL MCNEELY. Varèse Sarabande CD, Cassette (VSD/C-5381). 26 tracks - 75:43 • This is the first of possibly four volumes of music to be released of George Lucas' ABC TV series. Featured here are Laurence Rosenthal's main title along with his scores for the episodes "Peking 1910" and "Barcelona 1917," and Joel McNeely's scores for "Verdun 1916" and "Paris 1916," though not in that order. These were recorded in Munich (no re-use fee), allowing Varèse to tack on a generous 75 minutes of music. Those expecting music exactly like the Indy films may be slightly disappointed here, as this music (like the series itself) sheds the rollercoaster ride excitement of the movies in favor of a more sophisticated, slightly "academic" approach. But this music is fully orchestral and stands up without the visuals with ease; furthermore, each score reflects the location of the episode—*Peking 1910* has lovely Asian instrumentation in particular. This is a great disc all around, with a cover painting by Matthew Peak and liner notes by the composers—that this rich and orchestral music was done for TV is staggering, and future volumes are eagerly awaited. 4 —Lukas Kendall

Star Trek: The Next Generation Vol. 3 • DENNIS MCCARTHY. GNP/Crescendo CD, Cassette (GNPD/C 8031). 18 tracks - 46:14 • Veteran ST:TNG composer Dennis McCarthy, unlike the dismissed Ron Jones, has done everything the producers have asked of him—he's written atmospheric, smoothly non-thematic, quality orchestral scores, diametrically opposed from the "Young Indy" style. These scores have blended into the episodes almost too much for their own sake, but this CD features four of McCarthy's more pronounced scores, remixed to include the synth FX, etc. that the producers removed: "Yesterday's Enterprise" is a militaristic, powerful score from season 3, one of the show's best; "Unification I and II" (the two-part Spock episode from last year) is a bit slow, but features powerful music for the Sarek scenes; and "Hollow Pursuits" is a fun, entertaining score also from season 3. Overall, the CD may seem a bit dark and slow, but it is a superb representation of McCarthy's recent work on the series (also included is the third season main title), with great packaging from Crescendo. If you want the sweeping, melodic themes of McCarthy's pilot score (Vol 1, Encounter At Farpoint), or Ron Jones' active, bombastic music (Vol 2, Best of the Both Worlds), this may be a disappointment; however, it's top-notch music for TV, and fans of the series will be amazed to note how much of the character of the show is due to McCarthy's music. **4** -L. Kendall

Star Trek Vol. 3 • GERALD FRIED, ALEXANDER COURAGE. GNP/Crescendo CD, Cassette (GNPD/C 8030). 21 tracks - 46:57 • This fun CD contains two never before released scores from the classic *Star Trek* series. *Shore Leave* is a true gem by Gerald Fried, a wonderful composer for film and television, whose work was among the best of the series. His scores, while obviously hampered by lack of time and budget, have a magical, outdoors-man quality to them, and *Shore Leave* has memorable Kirk-and-old-flame music as well as great action music, reflecting the knights, samurais, tigers (and an Irishman) which appeared in the episode. *The Naked Time* is one of *Trek*'s best episodes, scored by Alexander Courage (whose theme music also graces the CD). This score is slower and more moody than *Shore Leave*, though it does have memorable cues which were later tracked throughout the whole series. Musically, these may seem dated (wow, observant point, Lukas!), but *Shore Leave* in particular stands up well on CD, and this is another great disc to have. Crescendo's packaging features notes on the composers, the scores, and the shows, with ample color stills, and the CD is a picture disc. (The initial pressings of this release have a sequencing error [the CD plant missed an index point] which will be corrected on subsequent pressings.) **3 1/2** -Lukas Kendall

The Best of Mission: Impossible: Then And Now • LALO SCHIFRIN & JOHN E. DAVIS. GNP/Crescendo CD, Cassette (GNPD/C 8029). 34 tracks - 71:34 • This is another sharp-looking release from Crescendo, with music to the original *Mission: Impossible* TV show (by Lalo Schifrin) and the 1988 remake (by John E. Davis). Five of Schifrin's jazzy, '60s pop scores are represented here, from late in the show—they may seem a cliché now, but they *founded* the cliché, and the music was revolutionary at the time. It's still great fun, too, with Schifrin's classic themes weaving their way throughout scores that were totally hip. John E. Davis' work for the remake (five scores plus the remade title theme) is just what you might expect—Schifrin's motifs and style are updated with electronic instrumentation, well done but not too impressive, and lacking the pizzazz of the original scores. This CD also includes a 15 minute Neil Norman interview with Peter Graves, which is fine, and a six minute recording of the *Mission: Impossible* theme that Schifrin conducted at a concert in Israel. Overall, a fine CD, though some fans might have preferred Schifrin's 1st and 2nd season scores from the original show and Ron Jones' few scores from the remake than the material presented here. **3** -Lukas Kendall

A.D. (1985) • LALO SCHIFRIN. Prometheus CD (PCD 112). 29 tracks - 65:02 • This CD, for the British TV mini-series, contains nearly a half hour of previously unreleased music not available on the original BBC Records LP. As the liner notes detail, this CD was mastered from the composer's own tapes, and the mix is different from that on the original LP. Regardless, this CD presents a solid work from Lalo Schifrin, as different as can be from his *Mission: Impossible* pop/jazz. It's a thematic, orchestral work (with choir), proof that Schifrin still had some good stuff in him as of '85—despite what one may say about some of Schifrin's pop work of decades past (i.e. the late '70s), he's a gifted musician, and his work here has a continuity of themes and style, reflecting the ancient Roman setting of the visuals, even if the individual cues don't add up to an epic achievement. Overall, the music is less than grandiose (which may be a result of the mastering/sound quality, the fact that this was for TV, or other circumstances) but treading the same subject matter as Miklós Rózsa can result in unfair comparisons. Having never seen *A.D.* I can't comment on how this score relates to the visuals, but on disc, it's a solid, symphonic effort. **3 1/2** -L. Kendall

Varèse Sarabande CDs can be ordered directly from 13006 Saticoy St., N Hollywood CA 91605 (818-764-1172); GNP/Crescendo CDs can be ordered directly from 8400 Sunset Blvd., Hollywood CA 90069, (213-656-2614); Prometheus CDs can be ordered directly from Kon. Astridlaan 171, 2800 Mechelen, BELGIUM.

HOLIDAY GIFT IDEAS: NEW ALBUMS FROM ERICH KUNZEL AND THE CINCINNATI POPS by ANDY DURSIN

Trying to find gifts for the hard-to-please friend or relative? Movie soundtracks are great gifts for film buffs, but for those middle-of-the-road music listeners who may not appreciate most of the soundtracks that we film score aficionados love, a great gift idea is to pick up one of the recent album compilations from conductor Erich Kunzel and the fabulous Cincinnati Pops Orchestra. We've talked about the Kunzel compilations in the past—the secret is in the selections and arrangements. Kunzel's albums are usually based on a particular theme, from which selections are chosen from film, television and popular (though not particularly recent) music. The selections are usually well-known but the arrangements used are often so exceptional that the selection sounds like you've never heard it before (Kunzel's glorious 1989 "Disney Spectacular" a prime example of that). In the past, the Kunzel albums have covered westerns ("Round-Up" and "Happy Trails" being virtual encyclopedias of film/TV western themes and old cowboy songs), sci-fi/fantasy films (the best of which, 1990's "Fantastic Journey," still contains some otherwise unavailable tracks), romantic dramas (1991's "Movie Love Themes") and other genres. With all of this terrain covered, you might think Kunzel has run out of material, right? WRONG. In fact, the most recent Kunzel album themes have been even more wildly diverse yet each is still marked by the same outstanding selections, arrangements and sound

quality (both from a technical standpoint and in terms of the Cincinnati Pops Orchestra itself) that mark all of Kunzel's albums.

This past summer's *Sailing* (Telarc CD-80292, 21 tracks - 67:23) is my favorite Cincinnati Pops album yet, combining well-known sea chanteys ("Blow the Man Down," etc., presented in one suite with full chorus) and related songs ("Sailing," "Banana Boat Song," "Margaritaville") with selections from various films (Holdridge's *Splash*, Grusin's *On Golden Pond*, Barry's *The Dove* and others). Interspersed are some lovely sound FX making you feel like you're right on the beach—a wonderful CD to have just as winter arrives. Although there are lots of wonderful moments on this album, Don Sebesky's arrangement of "(By the) Sleepy Lagoon," with trumpet by Philip Collins, is simply to die for. An exquisite album that's a guaranteed great gift this December.

From the beach we go *Down on the Farm* (CD-80263), 19 tracks - 75:20. The title says it all in terms of the selections, which here range from traditional country ballads ("Turkey in the Straw," "Hey Good Looking," "Mr. Old Kentucky Home") to a traditional American Folk Sing-Along (full lyrics are included so you can join in if you're so inclined) and a suite of TV themes ("The Waltons," "Andy Griffith Show," etc.). The Pops are joined by Roy Clark and Tom Wopat, and the result is an extremely upbeat, additive

album that might entice even the grumpiest couch potato to get up and square dance.

Young At Heart (CD-80245, 17 tracks - 61:55) is the latest Kunzel confections, here centering on children's music that adults can certainly enjoy as well. The usually broad selections are here again—"Doggie in the Window," "A-B-C Song," "Sing (Sing a Song)," "Linus & Lucy" (the Charlie Brown theme), "I Won't Grow Up" (from Peter Pan) and Brahms' Lullaby are examples of what you'll find on the album. However, the highlights come in a seven minute "Medley of Famous Cartoon Themes" (complete with sound effects) and in Sesame Street veteran Bob McGrath's tender rendition of "Rainbow Connection" from The Muppet Movie. Mel Tormé is also around to put his stamp on the well-worn "Young At Heart," and although the overall package is again very well done, this compilation overall isn't in the same league as *Sailing* or *Down on the Farm*, perhaps due to the fact that non-stop of children's music can become grating after an hour (never mind after repeated listenings!).

Nor is the album in a league with *Unforgettably Doc* (CD-80304, 13 tracks - 66:55), which features the outstanding work of Doc Severinsen. Doc has already appeared on several Kunzel albums (including the terrific "Christmas With the Pops," an automatic good choice for the season, and the classically-themed "Trumpet

Spectacular"), but this is definitely more of a Severinsen album than a Kunzel compilation. Doc struts his stuff on well-known ballads ("Stardust," "Misty," "Unforgettable," "Music of the Night" from Lloyd Webber's "Phantom"), and the arrangements (mostly by fellow former *Tonight Show* band member Tommy Newsom) are exceptional, as, of course, is Severinsen's stand-out solo work. The last selection, "Memory" from *Cats*, has been played so often that I dreaded hearing it... but, surprise, you've never really heard it until you hear Severinsen and the Pops perform it on this album.

All of Kunzel's compilations are definitely more creative than many other albums from competing conductors and orchestras (including Williams and the Boston Pops), but it's not just the compilation themes that make the albums so wonderful. It's the musicianship of the Cincinnati Pops and the quality of the selections and arrangements that make these albums so superior. [The next release will be *Hollywood Blockbusters Vol. 2*—LK] Telarc carries all of the recordings on CD and tape in the Classical section, so you know where to go to find these gems. Don't get stuck with awful synthesizer renditions of "Great Movie Themes" by mysterious compilations which don't credit any orchestra—for holiday gift ideas, you can't go wrong with these terrific albums from Erich Kunzel and Cincinnati Pops. Happy Holidays!

THE NARADA CINEMA CDs by LUKAS KENDALL

With the release of Jay Chattaway's *Space Age* CD in late October, Narada Cinema, an offshoot of the new age Narada label, has added the third in a line of CDs of TV documentary music. So far, three PBS series have been represented: *Millennium: Tribal Wisdom and the Modern World* (music by prominent film composer Hans Zimmer), *Columbus and the Age of Discovery* (by documentary composer Sheldon Mirowitz) and the aforementioned *Space Age* (by current *Star Trek* composer Jay Chattaway). All three CDs feature a generous amount of well-crafted synthesizer music, top notch production values, and thick booklets which document the respective programs, though documentation on the composers themselves is light. Putting grades on these discs would be a silly gesture, due to their unique nature—if you like new age-oriented synthesizer music, these are top notch; if you automatically find synthesizer music dull and static, these probably aren't for you. (Fans of the composers, however, should probably check out their respective discs.) Overall, these are strong examples of sensitive, electronic music for television documentaries, yet another link in the vast array of material which is film music.

HANS ZIMMER'S Millennium: Tribal Wisdom and the Modern World (ND-66001, 18 tracks - 53:57) is Zimmer at his skillful self on synthesizers, mixing in just the kind of ethnic music you might expect for a series like this: tribal chanting, Asian flutes, African drums, Irish fiddles and more. The ten part PBS series explored differences between modern civilization and indigenous cultures around the

world, and Zimmer's music blends that concept into an enjoyable 54 minutes of music, sensitive and intriguing. Occasionally, the music drifts into less interesting passages, but Zimmer fans in particular should not be disappointed by this new age effort. His synths have a calming, "smooth" sound to them, never grating, and his characteristic melodies mix in with the ethnic instrumentation in a very satisfying manner. The 28 page booklet for this release spotlights the various tribes dealt with in the series—only a page is reserved for Zimmer, but this is definitely the way to document a disc.

Second in the Narada Cinema line is **Columbus and the Age of Discovery** (ND 66002, 19 tracks - 75:10), composed by **SHELDON MIROWITZ**, a Narada recording artist with much documentary and commercial work under his belt. He's contributed music to PBS' *Nova* series, and he wrote over 140 minutes of music for this documentary, which chronicles the voyage and legacy of Christopher Columbus. People may be groaning at the thought of more Columbus in a year which saw two lousy Columbus movies bomb, *The Discovery* and *1492: Conquest of Paradise*, but if the informative 32 page booklet is any indication, this seven part PBS documentary had far more thought than those two movies combined. This disc may run too long for impatient listeners, but Mirowitz's music is sensitive, diverse enough to remain interesting, and, like *Millennium*, imparted with ethnic instrumentation to reflect the focus of the series. A descending three note theme is introduced in

the opening track, *Overture*, where it grows into a satisfying work, and this theme can then be found throughout the disc, adding continuity to this occasionally slow but solid disc.

Space Age is a recent six-part PBS program which deals with mankind's reach into space; appropriately, it was narrated by Patrick Stewart (Captain Picard on *Star Trek: The Next Generation*) and scored by TNG composer **JAY CHATTAWAY**. His music here (ND-66003, 18 tracks - 60:58) is performed almost entirely on synths, with a slightly primitive sound—the NASA sound library (recorded from space missions) was used to enhance the music, and Chattaway gets to employ all the "beeps and boops" not wanted by the *Star Trek* producers. Some shades of *Trek* can be found here, but for the most part, those who know Chattaway only from his current TNG work will find a refreshingly different side of him here, mostly because he gets to use all the cool things not allowed on *Trek*—not necessarily large bombastic music but percussion, musical activity, and of course lots of electronic effects. Chattaway seems by nature a thematic rather than an atmospheric writer, so his work on *Star Trek* has been uncomfortably held back; this CD is a well-executed stretch, and hopefully the *Trek* producers will lighten up in the future and let him do what he does best. This disc is still highly mellow and probably not for everyone, but those who like Chattaway's work should definitely pick it up, a different and more evocative look at the final frontier.

Look for these CDs at record stores everywhere!

PLAY IT AGAIN SPOTLIGHT by LUKAS KENDALL

Play It Again is a small British label which has made its mark by releasing rare music from decades past on CD, mostly by John Barry. Their first release contained two early Barry albums, music for the film *Beat Girl* (1959) plus *Stringbeat*, and their 2nd and 3rd discs contain more early Barry material. Their 4th disc, just out, is a compilation of British TV themes from the '60s & '70s. Musically, these may seem a big "so what?" to many readers, but historically, they are of great interest to Barry fans in particular. The care with which owner Geoff Leonard and co-producers Pete Walker and Gareth Bramley impart the discs shows in both the long lead times before they come out, and also in the great production values and booklets. (The producers are also involved in writing Barry articles for the British film music magazine "From Silents to Satellite," and in the formation of a new Barry Society.) Play It Again's fifth release will be *The Don Black Songbook*, a CD of 22 songs with lyrics by Black, 10 songs written by Barry himself.

Released just recently by Play It Again are **John Barry - The Ember Years, Volumes One and Two**. These discs feature rare recordings from the early to mid '60s when Barry was employed as a producer/performer at Ember Records. The digital remastering is great, and historically, these two discs present rare recordings (with rare photos in the color booklets) that should hit the spot for Barry fans.

Volume One (Play 002, 20 tracks - 55:44) features two early Barry scores, *Elizabeth Taylor in London* (1963) and *Four in the Morning* (1966). The former is a lush, Emmy-nominated Barry effort for a US TV special, originally appearing on a Colpix LP. It was conducted and arranged by Johnny Spence (these are the original mono tracks), though this Play It Again CD adds two tracks, "Elizabeth Theme" and "London Theme," which were Barry's versions and appeared as a single in 1964. Barry's work from this era has more of an edge than his later work, with his "Barryisms" still in development. Also on this disc is Barry's 1966 score for *Four in the Morning*, originally released on an Ember LP. Done at a minimal budget, only nine instruments were used, and unfortunately the resulting score isn't that interesting. Geoff Leonard & Pete Walker's liner notes for this disc detail Barry's tenure at Ember Records, with the 12 page booklet featuring color and b&w pictures, original album cover reproductions, Barry's Ember discography, and ample photos of Barry himself. (As with the Narada CDs, grading these discs would be pointless effort, as they are of such a specialized nature; however, I would venture a 3½ for the *Elizabeth Taylor in London* score and a 2 for the *Four in the Morning* score.)

Volume Two (Play 003, 28 tracks - 74:02) combines a Barry produced Annie Ross album of twelve jazz-oriented songs with 16 instrumental Barry recordings, from Barry's Ember years. The Annie Ross tracks (in stereo) are arranged by Johnny Spence, and are of interest to Barry fans only in that he produced them. The 16 Barry selections, meanwhile, are in mono and are very '60s oriented, ranging from several versions of *Zulu* and the *Zulu Stamp* to 007, with a few tracks written by other composers. These "singles" are probably for Barry completists only, being of a very pop nature (if not in the pieces themselves then in the arrangements), with mono sound and style indicative of the era. Nevertheless, this disc fills a gap in Barry's history, and Barry collectors should appreciate it. Barry music collectors may not care for the Annie Ross songs or the Barry singles, but historically this is another important entry from Play It Again. CD booklet is comparable to that of Volume One, with notes by David Toop this time around.

Last on the list of new Play It Again releases is **The A to Z of British Television Themes from the '60s and '70s** (Play 004, 30 tracks - 69:29). This features themes to *The Avengers*, *Captain Scarlett*, *Catweazle*, *The Champions*, *Crossroads*, *Dad's Army*, *Danger Man*, *Department S*, *Doctor in the House*, *Dr. Who*, *Emmerdale Farm*, *Fireball X15*, *The Forsythe Saga*, *Hadleigh*, *Hancock*, *Maigret*, *Man Alive*, *A Man in a Suitcase*, *No Hiding Place*, *Please Sir*, *The Power Game*, *Return of the Saint*, *The Saint*, *Sportsnight*, *Steptoe & Son*, *Stingray*, *Thank Your Local Stars*, *Thunderbirds*, *Top Secret*, and *Z Cars*, music by Ron Grainer, Barry Gray, Tony Hatch, Laurie Johnson and more. All of the themes are either original recordings or suitable substitutes from the era (i.e. album single versions), and so have that authentic sound (11 of the themes are in stereo). Production values are top notch, and the 20 page booklet features color stills as well as detailed, show-by-show notes by Geoff Leonard & Pete Walker. While only a few themes may be recognizable to US audiences, this should be a nostalgia treasure chest for those in the UK. With all due respect, these were some of the comiest tunes ever written (not like US TV themes are any better), but those who grew up with them probably won't complain. Another superbly produced disc, a must if you like the shows.

For information on the new John Barry Society, and to purchase the Play It Again CDs (which are £10.50 each), write to Screenthemes, 22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, ENGLAND. For information on Play It Again, send SASE to 3 Barncroft Way, Droitwich, Spa, Worcestershire WR9 0BA, London, ENGLAND.

MAIL BAG - Letters from readers

Nearly a dozen letters have been received to date in response to Douglass Fake's letter in last month's issue, in which he took a stand against overly negative reviews. Most of the letters are enthusiastically in support of Mr. Fake, who notes that he has also received favorable response at his record label, Intrada. All letters will be published in FSM, though space requirements this month only allow for the "tip of the iceberg" to be printed. Send your letters in today!

In response to Douglass Fake's letter in FSM #27, I must say *Bravo!* This kind of thing has been bugging me for a while, too, and I am in complete agreement with Mr. Fake's assertion that reviews—and not just those in FSM, but in many other publications—have sometimes resembled tantrums rather than analyses of a recording's content and quality.

As a reviewer myself (and one who was admittedly guilty of a few caustic remarks in my early reviews for *CinemaScore*) I have to say it is a fairly simple task to write a nasty review: I would say complimentary ones are actually more difficult. Scathing, sarcastic criticism is easy (and to some, perversely fun) to write, making the reviewer feel witty and clever, but it is ultimately destructive to the very art which its practitioners supposedly revere. Often it is also just plain bad manners.

Certainly, reviewers should warn listeners of things like *Ghostbusters* and *Innerspace* with their pop songs, or the dialogue on *Angel Heart*, or the "additional music" on *Far From the Madding Crowd* which is taken straight off the film (complete with sound effects). These kinds of things *should* be criticized, but I must draw the line at vindictively attacking a composer and calling into question his professionalism simply because the music itself is not the reviewer's subjective taste.

Nasty soundtrack reviewers are not just limited to FSM or other fan magazines of course. I've read them in many other publications, particularly in *Fanfare*, *Stereo Review*, and especially *Films in Review*. If people are going to write reviews, it is fit to say that they should be well informed of exactly what they are talking about. One should have at least a rudimentary musical knowledge, and be able to tell the difference between an oboe and a clarinet or what style a composer is using. They should also be aware that many of the frequent flaws of soundtrack albums (like pop songs, a ragged orchestra performance, or a brief running time) are often beyond the control of the composer and record producer. Jerry Goldsmith has actually had film music fans criticize him for all the rock songs on *Gremlins* and *Innerspace*! I agree, Mr. Fake—no wonder Goldsmith doesn't enjoy a chat with fans.

As for criticizing Intrada for not enough music on *Planet of the Apes*, people should bare in mind that Mr. Fake was under no obligation to search for additional tracks to put on his reissues of *Planet of the Apes*, *First Blood* or *Rambo III*, nor were David Stoner and James Fitzpatrick of Silva Screen obligated to do so for *Legend*, as all of us would probably have purchased these CDs with or without the additional music. These people did it because they *cared* enough to do a better job, and endured studio red tape, tiresome searches for missing masters and (I am sure) frustrating attempts to convince disinterested composers to agree to a re-issue, not to mention shelling out money for re-use fees—all to bring us this highly es-

oteric music, which, due to its programmatic nature, is often very difficult to adapt into a smooth-playing recording to begin with. Certainly everyone cannot be pleased with every album, but I think all of us would agree that the virtues of record labels like Intrada, Silva, Bay Cities, Varèse, Prometheus, Crescendo, JOS, etc. far outweigh what some choose to call "faults."

Douglass Fake calls himself a big kid, and I think that perhaps most of us are, but some people need to learn there is a difference between being childlike and acting childish. Mr. Fake is astute in his observation that some collectors are very spoiled, and I've seen these kind of people act perfectly infantile toward scores and composers who do not suit their tastes. (I recently witnessed an ill-mannered fan who had the gall to complain to John Corigliano's face that the composer's music isn't Romantic enough!)

Perhaps the best solution is to review only those albums one feels are worth recommending. If a reviewer finds an album to have good and bad points, then one should strive for a more objective tone in assessing any perceived faults. This can only serve to lend FSM and its reviewers more credibility.

Paul Andrew MacLean
Ithaca, New York

Kudos and cheers for Mr. Fake. And although his name may not suggest it, there is only truth and accurate insight in his letter. We must understand that we are not trying to define the wheel but hopefully learning from each other on what soundtracks we listen to and how we can better appreciate the art form.

I am a film score aficionado and my tastes may differ from others, but that should be a benefit rather than a barrier. We can browbeat a bad score until we can't speak, but the truth is our opinion will have no bearing on a studio's choice to employ a certain composer.

Film music is something that I love and cherish and that should be praised; a contemptible and rancid review of a score should not.

Alex Mangual
Jersey City, New Jersey

FSM's readership is varied. I have long collected soundtrack records and now CDs as a hobby because *some* of the music and the act of collecting itself gives me pleasure. Unlike many readers, I have no formal musical training and other than for the reason of collectibility, my main reason for buying an album is whether or not I might actually like the music. In seeing a review in FSM, I am interested in knowing artists, composers, sources for purchase and at least something of an objective description of the type of music which appears on the album, orchestration and the overall sound quality. I personally don't care whether the reviewer liked the album or not. If I am given enough hard information I will make the determination as to whether or not to risk the purchase of the album. At least tell me if I'm to expect Gregorian chants, glockenspiels or Hawaiian war music. Spare me the likes of "stunningly vapid," "potent essence" and "strangely intense." Douglass Fake's point that many of the reviews are pretentious, non-informative and merely vitriolic is well taken.

I think perhaps some of this problem is engendered by the very nature of attempting to fit each record into its "proper" position on FSM's numerical grading scale. Having determined that a recording is only worth a 2½ the reviewer is obligated to justify this subjective ranking by describing his emotional response to it. Sort of like Dick Clark meets Miklós Rózsa and Jerry Goldsmith—"Well, Mickey, not much of a heat, but how 'bout that Moog? I'd give it a 3." This is how we wind up with the likes of such reviews of music or musicians wherein the purported "inflated ego" of the artists is deemed musically relevant. I question the very concept of a numerical or letter grade for a musical composition—sound reproduction quality, perhaps—but not for content.

Release it all, Mr. Fake. The market will sort it out.

R. Mike Murray
Manlius, New York

I very much appreciated Doug Fake's letter and I think he's hit the nail on the head, as far as reviewing goes. As a reviewer of soundtrack recordings for more than 15 years, I've always striven in my reviews to say something positive about a certain effort, even if I've hated the music or thought the production value equaled that of candy-wrappers. Much criticism tends to be a matter of personal taste, anyway, and I think it's important to realize this and discern what in a review is a matter of taste and what is objective analysis. In my reviews I've always tried to analyze the score rather than pronounce it good or bad. Certainly there's a place to recommend or revile what one is reviewing, but beyond this I've always appreciated reviews that told me what the music was like, what style it was, how much music there was, what the packaging was like—giving me the details I want to determine if I ought to go out and buy it. Having some guy rage on and on about how this composer is the worst thing that's happened to film music since the worms ate the last copy of *Caine Mutiny* tells me nothing, nor does a review that is so dripping in accolades and hero-worship that there's no objectivity left. While there are a certain percentage of reviewers who try to be stand-up comedians and whose style of reviewing is simply to set up the next dumb joke, the best reviewers—those who have inspired and influenced me and whose style I've emulated—are those who give me some substantial information about the music. I'd rather read an analysis of a film score—what its themes are, how they relate to one another or are developed as the score progresses, what the instrumentation is and how this and the themes relate to the various happenings in the film. That's what soundtrack reviewing ought to aspire to—at the same time remembering there are two very distinctive aspects of film music recordings and not always complementary ones. While I've frequently had to review scores based solely on the CD, I'd prefer to have had the opportunity to hear it with the movie first, because that way I'm in a much better position to describe, analyze and evaluate its effect on me both on film and on disc.

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